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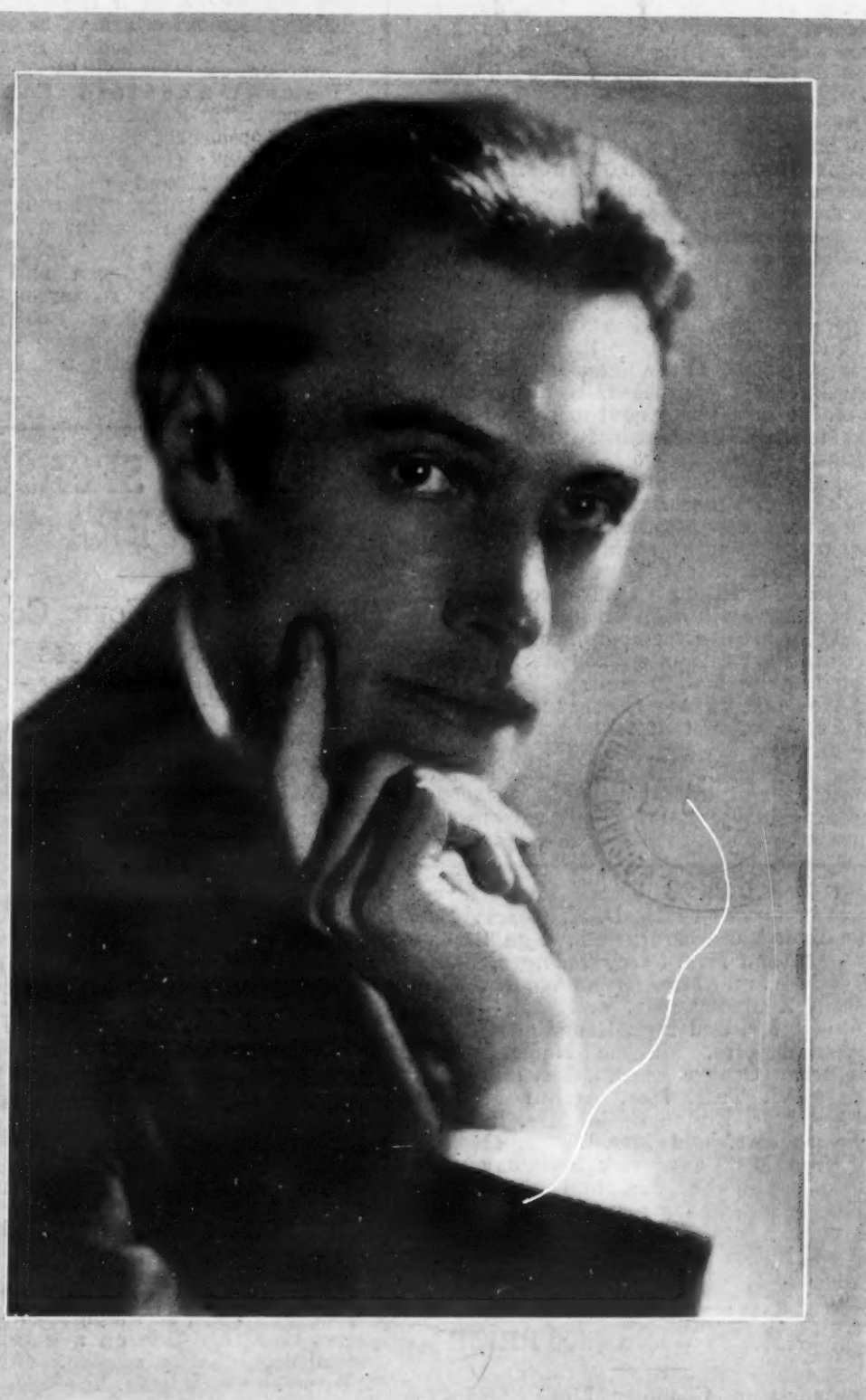
## EARLY MONTEMEZZI OPERA GIVEN FIRST AMERICAN HEARING

Italian Composer Is Center of Repeated Demonstrations at the Metropolitan When "Giovanni Gallurese" Is Mounted—Score Contains Attractive Melody, Wedded to Outmoded Plot—Maria Müller, Lauri-Volpi and Danise in Chief Parts

TALO MONTEMEZZI, tall, spare, and with hair silvering at the meridian of life, looked back twenty years to "Giovanni Gallurese," his first opera, when it was accorded its American première at the Metropolitan Opera House Thursday evening, Feb. 19. Summoned repeatedly before the curtain by a demonstrative audience, and presented with an enormous ornamental wreath, the distinguished Italian bowed and beamed his happiness after each of the three acts. It was a kindly reception which New York thus extended to the composer of its beloved "L'Amore dei Tre Re," but after the tumult and the shouting died, the impression left was that the demonstration was for Montemezzi more than for Thursday's opera, and that he was lionized because he wrote "L'Amore," rather than by reason of his authorship of "Gallurese."

Reversion to the earlier works of men who have won operatic fame after several preliminary ventures, long has tempted impresarios, and in this they

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ALEXANDER BRAILOWSKY

Photo by Apeda

Pianist, Who Made a Sensational Success in His American Recital Début and Will Make His First Appearances Here with Orchestra in New York and Chicago This Month. (See Page 45)

## CLEVELAND GREET'S CHICAGOANS' SERIES

Success of Opera Week Brings Plan for Permanent Guaranty

CLEVELAND, Feb. 21.—The Chicago Civic Opera Company's engagement of four performances, which was attended by approximately 30,000 people, came to a triumphant close last night with a superb presentation of "Tannhäuser." The success of the engagement has aroused a plan for definite arrangements for an organization to further the presentation of opera here regularly.

The engagement opened with a gorgeous performance of "Gioconda," with Rosa Raisa in the title rôle. She was in superb voice and awoke compelling admiration. Antonio Cortis was a successful Enzo. Giacomo Rimini revealed his ability and sang the part of Barnaba in a convincing manner. Augusta Lenska displayed a voice of much warmth and color and achieved a remarkable success as Cieco. Flora Perini, as Laura, also won instant favor with the audience. Others in the cast included Antonio Nicolich, Lodovico Oliviero, Désiré Défrère and Gildo Morelato. The ballet was particularly effective, and Misses. Shermont, Dagmara and Romany

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## WOLFSOHN BUREAU HEADS COAST OPERA

Will Select Cast and Répertoire for Los Angeles Series

The Wolfsohn Musical Bureau, which has its main office in New York, is given sole and complete charge of selecting casts, conductors and répertoire for the Los Angeles Opera this season, by the terms of a contract signed last week by John T. Adams, president of the Bureau, and W. A. Clark, Jr., sponsor of the Pacific Coast series. The season will be given this year during two weeks, from Oct. 6 to 20. Internationally famous artists will be heard. The organization is now an independent one, Mr. Adams stated upon his return to New York this week, and is not combined with the San Francisco Opera Company. Judge Benjamin Bledsoe is the president, and a board of directors has been appointed, with Merle Armitage and George Leslie Smith as general managers and Mr. Adams as their Eastern representative.

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## NEBRASKA TEACHERS SHELVE LICENSING

Discuss Standardization at State Meeting in Lincoln

LINCOLN, NEB., Feb. 21.—The ninth annual convention of the Nebraska State Music Teachers' Convention, held in Lincoln on Feb. 9, 10 and 11, was attended by about 750 musicians of the State. A musical survey of Nebraska had been made, as reported by Adrian Newens of the University School of Music, which resulted in the addition of 1500 names of active musicians to the mailing list of the association, and indirectly brought the large attendance. Among the topics discussed by the convention was standardization and licensing of teachers, but no definite stand was taken by the voting body.

The invitation to hold the convention of 1926 at Omaha was accepted. The following new officers were elected: Fred G. Ellis, president; Louise Shadduck Zabriske, vice-president, and Martin W.

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## PRIVATE CAPITAL TO BACK BIG HALL FOR MILWAUKEE

Wealthy Music Patrons Sponsor Project After School Board Rejects Bergen Plan for \$2,000,000 Music Temple at Its Expense—New Structure Containing Theater and Studios Already Designed, Margaret Rice States

MILWAUKEE, Feb. 21.—Plans have been definitely drawn up for the erection of a great orchestra hall in the down-town section of the city at a cost of \$1,500,000, to be financed by a group of private backers, according to an announcement just made by Margaret Rice, impresario of this city, which followed that of Alfred Hiles Berger, a member of the public school board, by several days.

Architectural plans for the building have been made and the financial plan is being worked out. The building will contain a theater to seat 2500 and two smaller halls—one for 800 and one for 300 people. Plans are being drawn for an auditorium with perfect acoustics. Ample organ space will also be provided on each side of the stage so that a large instrument can be installed.

The building, as planned, will be 125 feet high, the city's legal limit, and a site will be acquired to take care of a building 200 x 125 feet.

The music temple, as planned by Miss Rice, will serve the fine arts. There will be many studios for rental for music and dancing, and stores are planned on

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## DISCUSS STATE TAX FOR MUSIC TRAINING

Vital Addresses Mark Convention of Teachers at Richmond

RICHMOND, VA., Feb. 21.—Prominent among the topics discussed at the sixth annual convention of the Virginia Music Teachers' Association, held here on Feb. 13 and 14, when a number of musicians and educators were heard in addresses and recitals, was that of State provision for music instruction of the child. That this should be provided for by taxation was the thesis advanced by Peter W. Dykema, head of music education in Teachers' College, Columbia University, who spoke on the subject "Significant Tendencies in Music Teaching Today."

"Children who receive music training in the public schools of the country," said Mr. Dykema, "will be turned back into the body politic a happier, more contented and more forward looking set of people."

In describing the movement for better music appreciation, he said there was already in this country the beginning of a realization of the importance of

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## Chicago Opera Stars Rouse Cleveland in Series of Brilliant Performances

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were admired in incidental dances. Polacco conducted.

"The Barber of Seville," with a fine cast, was the attraction on Friday evening and was the record breaker for attendance. More than 8300 people paid admission for this opera. A feature of the performance was the appearance of Toti Dal Monte, who displayed much versatility and a voice of limpid and glorious quality as *Rosina*. The versatile Feodor Chaliapin was a delightful *Don Basilio*. Charles Hackett as *Almaviva* was in splendid voice. Mr. Rimini scored as *Figaro*. Anna Correnti sang and acted the part of *Bertha* in a pleasing manner. Roberto Moranzoni conducted.

"Thais" was the attraction for the Saturday matinee. With Mary Garden in the title rôle, and in unusually good voice and mood, the success of the performance was complete. Edouard Coireuil was a successful *Athanel*, and Mr. Nicolich an interesting *Palemon*. Miss Perini displayed a voice of much warmth as *Albine*. Others in the cast included Gladys Swarthout, Alice D'Hermanoy and Mr. Morelato. Clever incidental dances were performed by Mlle. Shermond and the corps de ballet. Giorgio Polacco conducted.

"Tannhäuser" concluded this most successful engagement and was received with overwhelming enthusiasm. Olga Forrai was exceedingly attractive as *Elisabeth* and sang the rôle in majestic fashion. Cyrena Van Gordon, as *Venus*, was in splendid voice and received a great ovation. Forrest Lamont won instant favor as *Tannhäuser*. His voice was exceptionally clear and he gave the rôle a very distinctive quality. Alexander

Kipnis displayed the rich quality of his voice as *Hermann*. Joseph Schwarz won honors as *Wolfram*. Romeo Boscacci, as *Walther*, displayed a voice of nice quality. Others heard were William Beck, Miss Swarthout, José Mojica, Mr. Nicolich, Elizabeth Kerr, Miss D'Hermanoy and Edith Orens. Considerable interest centered in the initial appearance here of the new young conductor, Henry G. Weber, who was enthusiastically received.

Records of figures for the local season have not been completed, but it is estimated that the \$75,000 necessary to meet expenses will be made. Frederic Gonda deserves special mention as a successful manager.

A plan announced by John A. Penton, president of the Cleveland Civic Music Association, which sponsored the engagement, looks to the creation of a permanent guaranty by the sale of 250 shares of stock in the association at \$100 per share. The proceeds would be used to maintain a permanent office and staff and to help guarantee future engagements.

Under Mr. Penton's plan for selling stock in the association, no dividends other than the satisfaction of assisting the musical arts would be given, but stockholders would have the privilege of securing tickets in advance of sales. Opportunity will be given to citizens generally to become members, and it is desired to have ultimately 250 stockholders, each holding a \$100 share.

"This will insure the permanency of an organization that will be fully capable of handling any operatic enterprise that may seem advisable," stated Mr. Penton, "and to put behind any effort the necessary amount of enthusiasm and encouragement to make it a success."

Paul Kochanski, Mr. and Mrs. Harry Markoe, Mr. and Mrs. D. H. Morris, Mr. and Mrs. Victor Morawetz, Olga Samaroff, Dr. and Mrs. Percy Turnure, Louis Wiley, Mr. and Mrs. Bruno Walter, Mrs. Efram Zimbalist, Mr. and Mrs. David Mannes, Mr. and Mrs. Langdon Marvin, Dr. and Mrs. Eugene Noble, Mme. Sembrich, George Engles, Mr. and Mrs. Henry W. Taft, Mrs. Arthur Murray Dodge, Mrs. Blaine Beale, Mrs. Paul D. Cravath, Mr. and Mrs. E. R. Hewitt, Mr. and Mrs. Frederick Steinway, Col. Creighton Webb, Mr. and Mrs. Pitts Duffield, Mr. and Mrs. Cass Gilbert, all of the directors of the Symphony Society, of which Mr. Flagler is president, and all of the members of the orchestra.

### HARMATI WINS \$500 PRIZE

Philadelphia Chamber Music Society  
Selects His Quartet

PHILADELPHIA, Feb. 28.—Sandor Harmati, violinist and composer, was the winner of the Philadelphia Chamber Music Society prize for his String Quartet and was therefore awarded a cash prize of \$500 last week. The winning composition is Mr. Harmati's second string quartet, written in 1917 and 1918. It is in four movements, with many of its themes based upon Hungarian folk-tunes. His first quartet was performed by the Friends of Music in their all-American program in 1918 and later by the American Music Guild at the MacDowell Club.

Two years ago Mr. Harmati won the Pulitzer Prize for his symphonic poem entitled "Folio." He will appear with the Senior Orchestra of the David Mannes School in Aeolian Hall on April 23, with the Educational Alliance in a Bach program on March 22 and in the People's Symphony Concert, with orchestra, on March 27. Mr. Harmati intends to devote most of his time in the future to conducting and composing, although he will not abandon his activities as a violinist.

### Bispham Memorial Medals to Reward Composers

CHICAGO, Feb. 21.—Nine American composers of operas with librettos in English will be presented with David Bispham Memorial medals, according to an announcement made by Mrs. Eleanor Everest Freer, chairman of the American Opera Society of Chicago. The musicians to be honored and the works upon the basis of which the awards are to be made are as follows: Theodore Stearns, composer of "The Snow Bird"; Charles Wakefield Cadman, "Shanewis"; Francesco DeLeone, "Alcala"; Ernest T. Carter, "The White Bird"; Humphrey J. Stewart, "The Hound of Heaven"; John Adam Hugo, "The Temple Dancer"; Simon Bucharoff, "The Lover's Knot" and "Sakakra"; Henry Hadley, "Azora and Bianca," and Frank Patterson and Ralph Lyford, whose respective operas, "The Echo" and "Castle Agrabazant" are shortly to be produced.

## SAVANNAH SPONSORS CIVIC OPERA PLAN

### Club Members Form Committee Under Business Man Head for Local Series

SAVANNAH, GA., Feb. 24.—A civic opera association is being formed in Savannah for the purpose of producing operas with casts made up of local singers. It is planned to make the organization self-supporting. M. M. Hopkins, a prominent local business man, is chairman of the committee sponsoring the movement, which is made up of two members from each of the following music clubs: Thursday Morning, Saint Cecilia, Savannah Music Club and Opera Study Club.

The project has been in the mind of local music lovers for some time, but the first actual step was taken early in January, when Mrs. William T. Bailey, president of the Savannah Music Club, was made chairman to work out plans for the opera association. Mrs. Bailey appointed the committee.

A meeting was scheduled for Thursday of this week, at which time the committee was to decide on a date for the formal organization session. Meanwhile a tentative constitution has been drafted and will be submitted at the latter meeting.

### Amelita Galli-Curci and Party Start on Cross-Continental Trip

Amelita Galli-Curci and her party, which includes her husband, Homer Samuels, Manuel Berenguer, flautist, and Jack Salter, of Evans & Salter, her managers, left on Thursday for the cross-continental trip, the first stage of an Australian tour. They will sail from San Francisco, March 3, and will spend one day in Honolulu, where the prima donna will give a recital at 11 o'clock on the morning of March 9. They are due to arrive in Australia, March 24, for the opening concert at Sydney, on the 28th. There will be eight successive concerts in that city, to be followed by appearances in other Australian centers, during which Mme. Galli-Curci will fill between thirty-five and forty engagements. This tour is the result of negotiations between J. and N. Tait, who will be local managers in Australia, and Mme. Galli-Curci's world managers, Evans & Salter. This will be her first visit to Australia.

## ROTHWELL PLAYERS PLAN LENGTHY TOUR

### Bliss Leads New Work With Los Angeles Forces— Recitalists Score

By Bruno David Ussher

LOS ANGELES, CAL., Feb. 23.—The Los Angeles Philharmonic is contemplating a coast-to-coast tour, to be made probably the winter after next. Although no details of the itinerary or other plans have been announced, it is confirmed from official sources that the orchestra tour will probably take place in 1926.

A feature of the concerts of this organization on Feb. 13 and 14 was the first performance of Arthur Bliss' "Mele Fantasia," under the baton of the composer. The composition was well received. It is fairly modern and quite free in form and imaginative in trend as implied by the title. Conceived as a tribute to the memory of the late Claude Lovat Frazer, London painter, the orchestral work is, in the words of the composer, "a mixture of modern syncopated rhythms with the solemnity of a classical funeral march." One feels the occasional influence of Debussy, and Richard Strauss, but the complicated rhythms and grotesque musical periods are of distinct poignant appeal. Mr. Bliss also led a Suite of five numbers which he arranged from music that Purcell wrote for masques. Originally scored for two violins and figured bass only, Bliss has not altered a note but has filled in additional string parts to complete the harmony. This old English music was greatly enjoyed. The guest leader was recalled four times.

Walter Henry Rothwell, the conductor in the same concert presented the César Franck Symphony and Rimsky-Korsakoff's "Caprice Espagnole."

Florence Easton, Metropolitan Opera soprano, sang supremely well and was given one of the biggest ovations of the season by a sold-out house in a recent concert under the Behymer management. Eleanor Remick Warren, Los Angeles pianist and composer, shared honors as accompanist.

Roland Hayes, Negro tenor, won a phenomenal success here in recital under the Smith management before a capacity audience.

### Rothwell to Conduct "Echo" at Biennial

LOS ANGELES, Feb. 24.—Walter Henry Rothwell, leader of the Los Angeles Philharmonic, will conduct the world premiere of Frank Patterson's opera "The Echo" at the Biennial Convention of the National Federation of Music Clubs, at Portland, Ore., on June 9 next according to an announcement by Mrs. Cecil Frankel. The orchestral accompaniment will be furnished by the Portland Symphony. Among the leading singers, as already announced in MUSICAL AMERICA, will be Marie Rapold, Forrest Lamont and Lawrence Tibbett.

BRUNO DAVID USSHER.

### Los Angeles Opera Under Wolfsohn Head

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The campaign to raise a minimum of \$25,000 as a fund for the Los Angeles Opera Association is proceeding successfully. The funds already gathered amounted recently to about \$10,000. The season of approximately five performances will be given in the Philharmonic Auditorium. Merle Armitage has been reappointed general manager. The recent election of officers for the Association resulted in the following appointments: U. S. District Judge Bledsoe, honorary president; Henry Huntington, honorary vice-president; William A. Clark, Jr., second honorary vice-president, and William Lee Woolley and W. I. Hollingsworth, vice-presidents.

Those elected as board of directors were Judge Bledsoe, Charles F. Stearns, George Leslie Smith, Louis M. Cole, H. Furman, R. T. Burge, Walter Story, Harry Culver and R. I. Rogers.

### Charleston Orchestra Gives First Public Concert

CHARLESTON, S. C., Feb. 21.—The Philharmonic Orchestra of Charleston gave its first public concert in the Academy of Music on Feb. 7. The orchestra has grown in five years from five to fifty-seven players. Many of the violinists were former pupils of the conductor, G. Theo. Wichmann. The string choirs of the orchestra were especially good. The "Egmont" Overture of Beethoven, the "Military" Symphony of Haydn and the ballet music from "Faust" by Gounod were the chief numbers on the program. The orchestra did good work, its attacks, crescendi and shading being excellent. The boy and girl players have been practising for months under Mr. Wichmann. Older musicians lent their aid. Carl Behr, a charter member of the Boston Symphony, came from Asheville, N. C., as assisting cellist. The audience was enthusiastic. More concerts are planned. V. G. TUPPER.

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# When "Carmen" First Tossed a Flower to "José": Paris Marks Fiftieth Anniversary of Première



FAMOUS ARTISTS ASSOCIATED WITH BIZET'S "CARMEN"

1, Enrico Caruso as "Don José"; 2, Olive Fremstad as "Carmen"; 3, Zelia Trebelli, the first "Carmen" at the Metropolitan Opera House; 4, Lhéris, the original "Don José"; 5, Jacques Bouhy, the original "Escamillo"; 6, Zélie de Lussan, a famous American "Carmen"; 7, Setting for Act I, of original production at the Paris Opéra-Comique; 8, Minnie Hauk, the first "Carmen" in America; 9, Giuseppe del Puente, the "Escamillo" of the original American production

## By MAURICE HALPERSON

**F**IFTY YEARS will have elapsed on March 3 since Bizet's "Carmen" was produced for the first time at the Opéra-Comique in Paris in 1875. It seems almost incredible! Bizet's music has retained its beauty, originality and freshness; every note sounds brilliant and alluring. The pathetic scenes have not lost any of their exciting effect and the buffonesque parts still sparkle with good humor and wit. It is as if a young and beautiful girl were to celebrate her golden wedding!

Life meant for poor Bizet what it meant for Torquato Tasso and for so many of the elect in the field of art—"Lamento e Trionfo." Not appreciated, even misunderstood at first, "Carmen" brought painful disillusion to its composer. Its unique value was recognized to the fullest and most enthusiastic extent later on, and today it is not only one

of the most brilliant gems among the operatic crown jewels of France, but one of the most popular operas of the world's literature, rivaling in this respect a few select works, "Lohengrin," "Aida," and just a few more.

A veritable legend has been wound around "Carmen," the suffering of its famous composer and the fate of the first performance. Many inaccuracies and even misrepresentations have been spread, so that it might be worth while to throw full light on this deplorable chapter of ill-placed tradition and prejudice.

Bizet succumbed to a fatal illness three months after the première of his "Carmen." The assumption that he died in consequence of the "failure" of "Carmen" is incorrect. The unhappy composer was in ill health long before that; he was the victim of a severe throat trouble, and his heart was subject to weak spells.

No doubt his health was affected by the great disappointment, as he had full faith in his work, but it is more than probable that Bizet would have succumbed even if his "Carmen" had scored a decided success from the first.

In order to comprehend the lack of

understanding of the audience and the press commentators toward Bizet's then novel and daring work—the plot of "Carmen," and especially the character of the heroine appeared at that time as the height of immorality—we must consider the special conditions under which musical Paris was laboring at that time. An epoch of transition had set in and such periods of inertia and indifference are surely not propitious for new artistic departures.

The people were still under the influence of the unfortunate War of 1870-71—"l'Année terrible"—and in art and literature a certain bourgeois state of mind bordering almost on sulkiness had set in as a reaction against the light-hearted frivolity, the *note gaie* of the Second Empire, whose standard bearer, Napoleon III., had thrown France into the disaster of Sedan.

Even Offenbach, who had such intimate points of contact with the Second Empire, had to lose public esteem and popularity. His old works were mercilessly neglected and the idol of the foregoing period was not able to score another of his famous successes after the French Republic had been established.

This state of mind showed itself in

the artistic field by an exaggerated clinging to good old tradition and an outspoken dislike for all that seemed coarse and noisy on the stage.

At the head of the Paris Opéra-Comique stood at that time two men whose artistic aspirations were in direct contrast to one another. Du Locle and de Leuven both had their merits, but their ways and inclinations differed. Du Locle, a well-known literary man, had been one of the two librettists of Verdi's "Don Carlos," and had given the first stage form to Verdi's "Aida"—the plot of which was presented by the famous Egyptologist Mariette Bey and worked out later by Antonio Ghislanzoni into melodious Italian verse. He always favored the new and original in art, but de Leuven, who was by the way, the librettist of Adam's "Postillon of Lonjumeau," acted as the fanatic custodian of "golden tradition."

While du Locle was immediately enthusiastic over Bizet's gypsy heroine, de Leuven was scared to death! Such an affront against tradition of the Opéra-Comique, the good old family theatre, where the charming buds of

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# Wagner in Whatever Dress Is Wagner Still, Soprano Finds



Nanny Larsen-Todsen, Swedish Dramatic Soprano, Who Made Her Début at the Metropolitan Opera This Season Is Pictured Above in Three Favorite Rôles: in the Upper Photograph as "Aida," a Part Which She May Sing at the Broadway Opera House Next Season; Below, Left, as "Brünnhilde" in "Götterdämmerung," in Which She Made Her Bow to New York Recently, and, Right, as "Isolde." Her Singing of the Last Rôle at La Scala in Milan Last November, Under the Bâton of Toscanini, Won Warm Praise From This Conductor, Who Presented to the Artist the Photograph Reproduced Above. It Is Inscribed: "To Nanny Larsen, an Able 'Isolde,' My Admiration." The Old and the New Ways of Staging Wagner, Described by the Artist in the Accompanying Interview, Are Illustrated: Above, the Setting for Act III of "Tristan," as It Is Given in the Traditional Style at Bayreuth, and, Below, Adolph Appia's Sketch for the Same Scene at the Scala

**T**HE perfect Wagnerite died with Richard Wagner but left behind a detailed concept of a new art, so explicit a dream that, as it wanders from country to country and from stage to stage it cannot change. The Scala in Milan furnishes it with Appian curtains and hangings, the Metropolitan in New York sets it in a copy of Belasco, and the Royal Opera at Stockholm combines the simplicity of the one with the authenticity of the other, but they all are guided by the words of Richard Wagner.

Nanny Larsen-Todsen, who has recently arrived in New York from Stockholm via Milan, has this year sung *Isolde* in Swedish, in Italian and in German—and it remained *Isolde*.

"There is no question of interpretation in Wagner," she says; "he has explained it all. There is nothing to do but follow him."

"Critics the world over are continually trying to improve Wagner. They tried it in Milan. Toscanini was besieged with critical complaints about the settings at the Scala. Each production, he was told, was just like the last. The sets might be new but they were not modern. That wasn't the way to run an opera house. 'Why don't you give the moderns a chance?' they asked. 'Why do you imitate the past? Give us futurism, give us something new; Bayreuth is not the way to progress.' Toscanini, you

know, is a very clever man. He decided to give the critics what they wanted. He got not only modernism, but the instigator of modernism. He called Adolph Appia from his Swiss retreat to do a new 'Tristan and Isolde' for the Scala.

"Appia created a new vision, but it was not a Wagnerian vision. He achieved his effects entirely with curtains. There were curtained woods and curtained skies and curtained mountains. It was certainly modern; it was perhaps beautiful; but it was not Wagner. Moreover, the curtains stifled the voices; they seemed to lack resonance—it was very strange. The critics went away very quietly and said, a bit sadly, something to the effect of 'Off with the new, on with the old.' Toscanini is a very clever man. Now he can do as he pleases at the Scala. He gave the critics what they wanted and they have discovered he knows his business better than they do."

## The Golden Mean

The Stockholm Wagnerian productions, sung in Swedish, just as Wagnerian opera at the Scala is sung in Italian, are traditional, Mme. Larsen-Todsen explains, without being out of date.

"They follow Wagnerian interpretations exactly, but they modernize the Bayreuth settings without making them expressionistic. It is the golden mean. In Stockholm they use simplified settings and costumes, not cardboard trees and papier-maché rocks, and yet not curtains. They eliminate details which clutter up the stage—the superfluous props, the old-fashioned mock-realism. They have simple lines which emphasize the action without dominating it. It is not like the old Bayreuth idea, where you could not see *Isolde* for the trees. . . . The Metropolitan? . . . it isn't as

bad as that, but it is old, isn't it? I was really surprised. It is such a superb production musically. . . ."

Wagnerian opera is dressed differently in each opera house, Mme. Larsen-Todsen discovers, but his music is presented traditionally, his stage directions are followed explicitly.

"It is not a question of finding Wagner's meaning," she says. "He has told us time and again what he means in each phrase. There remains nothing to be done but follow his directions. That is why I was surprised when one of the critics complained after 'Götterdämmerung' that *Brünnhilde* seemed out of the picture in the scene with *Waltraute*. Wagner says in so many words that while *Waltraute* is reciting the history of past events, *Brünnhilde* stands perfectly still with a far-away look in her eyes—in other words, 'out of the picture.' Wagner knew the effect he wanted to create there. Perhaps the critic knows better; I don't. I don't pretend to."

"It is like the famous Toscanini story," Mr. Todsen, Mme. Larsen-Todsen's husband, interpolated. "At the Scala, once, Toscanini stopped in the middle of an aria and turned to the singer. 'Who wrote that?' he asked. 'Verdi,' answered the singer. 'Yes, Verdi, not you,' said Toscanini. 'Now, please do it as Verdi wrote it.' And Toscanini knows what he is talking about."

It is this belief which made Mme. Larsen-Todsen learn the Italian version of the rôle of *Isolde*, which she already knew in both Swedish and German, so that she could sing it at the Scala.

"It was very difficult, but I wanted to sing under Toscanini at the Scala, so I learned it. Just as I have learned a dozen rôles in French and German and Italian because I want to sing them at the Metropolitan. An Italian 'Tristan' sounds absurd to you, doesn't it? You

cannot imagine the Wagnerian music without the sonorous German that accompanies it. Wagner in Italian could easily be ridiculous. It is only the perfect discipline and the high standard at the Scala that prevent it from being really foolish. Even in Swedish, which has at least some resemblance to German, you cannot achieve the same effect that you get here.

## Likes Original Text

"I believe the system at the Metropolitan of singing each opera in its original language is the only artistic possibility. Translations are so unsatisfactory. I have heard Italian opera in German, French opera in Swedish and German opera in Italian. It doesn't sound the same. I think it argues a high aesthetic standard for the American public to go to operas in foreign languages. It hears 'Das Rheingold,' which is not the same as 'L'Or du Rhin,' and 'Pagliacci' which, after all, is neither the German 'Bajazzo' nor the French 'Paillassé.' But it is hard for the artists, this business of singing in three or four languages. It means work and work, and more work. I have a repertoire of over thirty operas in Swedish. I can sing none of them outside of Sweden unless I learn them in another language. And one does not want to remain in one opera house for a lifetime. If you do you gradually sink into a rut, lose your ambition and your work shows it. There is nothing to spur you on. You are too comfortable."

So Mme. Larsen-Todsen learned "Les Huguenots," which she may sing at the Metropolitan next season, in French, and "Aida" in Italian, and the *Brünnhilde*, *Walstraute* and *Fricka* in German. All this evidence of energy and hard work should have made her path in New York easy.

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# Montemezzi's "Giovanni Gallurese" Has American Première

[Continued from page 1]

are continually seconded by opera patrons, who fill their small-talk with speculations as to the nature of this or that early product of some celebrity, and with wonderings as to why opportunities of hearing these works are not forthcoming. Those with relatively brief operatic memories can recall experiments at the Metropolitan with Puccini's "Le Villi," Bizet's "Pearl Fishers" and Rossini's "L'Italiana in Algeri," as well as the more rewarding resuscitations of early Verdian scores. That success seldom has crowned these efforts to give vitality to works of the formative period of operatic masters, apparently is never a conclusive argument against further delving into the past. Always there remains the possibility that some amazing jewel will be found, one that was not properly appreciated when it first came to light either because it was in advance of its time, or because men did not recognize a diamond in the rough. We may yet hear Verdi's "Nabucco" and Wagner's "Die Feen" or "Das Liebesverbot," having so recently experienced "Ernani" and "Rienzi."

Interest in the Metropolitan's acquisition of "Giovanni Gallurese," however, was not of the historical character to be found in most of the works referred to. Rather, it was a personal interest in Montemezzi, growing out of the abiding affection in which this public holds his "L'Amore." "Gallurese" is much too recent to be of importance to the pedant or relic hunter, dating back only to 1905, when it achieved its première at Turin under the baton of the same conductor who presided over the performance Thursday, Tullio Serafin. It is only eight years older than "L'Amore" and must stand or fall as a modern work.

## The Metropolitan cast follows:

Giovanni Gallurese... Giacomo Lauri-Volpi  
Maria... Maria Müller  
Nuvis... Giovanni Martino  
Rivegas... Giuseppe Danise  
Bastiano... Angelo Bada  
A Spanish Officer... Milla Picco  
José... Adamo Didur  
Tropea... Vincenzo Reschiglian  
Don Pasquale... Pompilio Malatesta  
A Shepherd's Voice... Merle Alcock  
Conductor, Tullio Serafin

The stage was under the management of Samuel Thewman, dances were devised by Rosina Galli, the chorus was trained by Giulio Setti, and the scenic production, by Giovanni Grandi, was imported by Milan.

The performance given the novelty was a competent one, the details of which naturally take a place subordinate to a discussion of the character of the opera itself. The libretto by Francesco d'Angelantonio (the plot of which is briefly summarized in another column) is not badly made, so far as craftsmanship is concerned. But for operatic purposes, the choice of the subject is not a happy one. There is both too little and too much action, due to the circumstance that either nothing at all is happening, leaving the characters to sing the equivalent of old-fashioned solos and duets; or there is gunplay and an excess of scurrying about of a kind that does not lend itself naturally to musical expression.

"Giovanni Gallurese" resembles in details of its story both "Ernani" and "William Tell." They sufficed for the dramatic requirements of the early part of the last century, but no composer of this era would think of setting the book of either. Montemezzi has taken their equivalent in "Gallurese," with the result that he has prejudiced his cause at the start. His subject is outmoded, his characters are cardboard figures with little human appeal, the arrangement of the text is such as to call for reactionary rather than advanced musical methods—for operatic set pieces instead of the semi-symphonic web of the post-Wagnerian music drama—and the very nature of most of these events (abductions, rescues, battles of musketry and eventual assassination) more or less hostile to musical investiture. Some one has said that there never has been a successful shot fired in opera. "Gallurese" is about as badly off in this respect as "La Navarraise." Like that work, it suggests a moving picture at times more than it does a lyric drama—but the films do such things far more convincingly. In physical heroics, opera singers usually are fortunate not to evoke laughter where least intended.



Photos of Groups by Mshkin

Chief Singers and Leaders of Colorful Dances in "Giovanni Gallurese." The Photograph Reproduced at the Left Pictures Giacomo Lauri-Volpi as "Giovanni," Maria Müller as "Maria," and Giovanni Martino as "Nuvis." The Inset Shows Giuseppe Danise as "Rivegas." At the Right Are Seen Giuseppe Bonfiglio and Rosina Galli, in Their Sardinian Ballet Garb

Montemezzi's music is not that of a half-fledged youth. He was thirty when "Gallurese" was first sung. His musical gifts were those of a man mature both in ideas and craftsmanship, and it was his subject more than his lack of experience that kept "Gallurese" from reaching the splendors of "L'Amore." The first act, devoted almost entirely to the soliloquies of the tenor and the soprano, and to the love music between them, is filled with warm, pulsating melody, much of it worthy of the hand that penned the melodies of "L'Amore." It is melody that will grow in the affections with rehearsals. And it is orchestrated, for the most part, with a taste and mastery that Puccini and others of the latter-day Italian opera-makers have not equalled. But the music came to Thursday's audience as neither quite one thing nor the other—the railbirds tried to applaud the vocal parts as they would old-school solos and duets, only to be hissed at by others intent on the symphonic continuity of the scoring.

In the second act, the composer set for himself a task foreign to his particular gifts. For two Sardinian dances he adapted or imitated native airs of vitality and charm, but for the violent action which followed the divertissement he found no suitable musical corollary. Even at the time when muskets are crackling

behind the scenes, as the Spaniards and the followers of Gallurese are battling, there is no excitement in the scoring. The orchestra wends its way, rather sadly serene, or else halts altogether. Save for the dances, this is musically a very barren act. Nor has the composer been very happy in his apparent imitation of the accordion, visibly (but silently) played by a member of the chorus in the "Danza Montanara." After "Petruška," however, it is possible that even the real thing in accordions would seem only a feeble and unconvincing imitation of itself.

The third act, in spite of the futility of the taunting of *Rivegas*—inevitably recalling Moussorgsky's stingingly vital treatment of the somewhat similar scene of the maltreatment of the Boyar in "Boris" (and in spite also of the ill-chosen gun play which brings on the final tragedy) has lyric moments approaching in beauty those of the first act, some of the music being in fact a partial repetition of the earlier themes. The love duet just preceding the assassination, with its climactic unison high B, is very good operatic writing of the "Cavalleria," "Pagliacci," "Jewels of the Madonna" order, but is much less aristocratic in its melodic inspiration than the music of *Giovanni* and *Maria* in the first twenty minutes of the opera.

There is a rather effective musical picture in the last act of the refugees wearily fleeing Spanish tyranny, and the very close of the opera, when *Maria* hovers over the dying *Giovanni*, brings a beautifully simple melody to the orchestra, expressive not so much of the human tragedy, as of the sorrowing solitude of the Sardinian hills. From the brazen solemnity of the very brief prelude to the first act, something of this brooding loneliness, a little sinister and ill-omened, invests the score. There is not much of characterization though there are recurrent themes in the music allotted to *Giovanni* and his adversary, *Rivegas*. Atmospherically, the music succeeds in suggesting its locale.

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Miss Müller's *Maria* possessed the requisite vocal charm to yield to Thursday's audience the full beauty of this air, her earlier entrance song and plentiful duet passages with *Giovanni*. She enhanced the impression previously given that she combines with a very lovely voice a considerable measure of skill in its use. Her acting, however, again had details wanting in finesse, and she overemployed the expansive smile that has given a somewhat kittenish aspect to several characterizations doubtless intended to be naïve or simple.

Mr. Lauri-Volpi was vocally a very lusty outlaw, prodigal of ringing high tones and vigorous in action as well as song. Quantity of tone was not always matched by quality, however, and he had occasional difficulties with the pitch, especially during the sombre solo which opens the opera—perhaps the sturdiest music of the entire score. He must be credited with dying eloquently, and, with Miss Müller of making this scene distinctly more moving than similar tragedies in opera usually are. Mr. Danise did what there was to be done with the thankless part of *Rivegas*, and Mr. Bada and Mr. Martino were excellent in the small rôles of *Bastiano* and *Nuvis*. Merle Alcock's lovely voice was heard, faintly but tunefully, in the few bars of an off-stage Shepherd's song.

The settings were of the routine order that have come to be expected of Milanese and Viennese importations. The second act dances, led by Rosina Galli, Giuseppe Bonfiglio and Florence Rudolph were lively and colorful, but also of a routine savor. Routine, again, characterized the handling of the chorus and the disposition of the stage crowds. It was the presence of Signor Montemezzi that served to make this American première the event it proved to be.

OSCAR THOMPSON.

## Story of "Giovanni Gallurese"

THE locale is Sardinia, the period the Seventeenth Century, with the island in the grip of Spanish tyranny. *Giovanni Gallurese*, an outlaw patriot, continues to battle for his country from the fastnesses of the Tufudese mountains.

Act I—Bemoaning his exiled state, *Giovanni* appears near the mountain dwelling of *Maria*, whom he loves. *Rivegas*, a Spanish agent, and two underlings attempt to kidnap *Maria*, and *Giovanni* rescues her. He conceals the fact that he is the dreaded outlaw.

Act II—Villagers are enjoying a fête before the church of Sant' Antonia alla Punta. Reversing the facts, *Rivegas* tries to kidnap *Maria*, and that he, *Rivegas*, rescued her. *Giovanni* and his friend *Bastiano* overhear, and the latter exposes the falsehood of the Spaniard's story. A battle subsequently ensues between Spanish soldiers and followers of

*Gallurese* in which the outlaw is victorious. *Rivegas*, now a prisoner of the outlaws, reveals to *Maria* that her lover is the desperate *Gallurese* and she flees in horror from him.

Act III—Heart-broken, but still loving *Giovanni*, *Maria* returns to her mountain dwelling with her father, *Nuvis*. The outlaws bring their prisoner, *Rivegas*, to the scene, taunt him and propose he be killed. *Giovanni*, however, liberates him, after berating him for the sorrows the Spaniards have brought on Sardinia. A procession of pitiful exiles passes, bearing out his denunciation. *Giovanni* and *Maria* are restored to each other's arms when *Rivegas* appears on a rock with a musket and shoots *Giovanni*. The Spaniard then seizes *Maria* and bears her away, but not before she blows several blasts on the dying outlaw's horn. *Giovanni's* men arrive in time to rescue *Maria* and she strives vainly to check the ebb of life from *Giovanni's* body. The opera ends with her cries as she realizes that he is dead.



# Ornstein and Dohnanyi Novelties Enliven Orchestral Programs

Piano Concerto, With Young Modernist as Soloist, Spices Concert by Philadelphians—State Symphony Devotes Entire Program to Works of Hungarian, Who Appears as Conductor and Soloist—Mengelberg Features Casella's "Iberia" at Philharmonic Concerts

**O**UTSTANDING events in the orchestral week in New York were the performance of Leo Ornstein's Piano Concerto by the Philadelphia Orchestra, with the composer as soloist, and an all-Dohnanyi program by the State Symphony forces, at which Ernst von Dohnanyi appeared, in the triple capacity of composer, conductor and pianist. Elsa Alsen was soloist with this organization in a concert that was part of the Music Settlements series, replacing Mary Garden. Casella's "Iberia," an early work by the Italian modernist, figured prominently on the Philharmonic programs conducted by Willem Mengelberg. Ernest Schelling presided over another of the children's concerts of that organization. The New York Symphony, now returned from its long tour, did not play in Manhattan during the week, but prepared to do so during the following sennight under the bâton of Bruno Walter.

From over-seas came the National Polish Orchestra to join the ranks of concert-givers in New York, its first American program being given Sunday afternoon at the Metropolitan Opera House.

## Ornstein with Stokowski Forces

The Philadelphia Orchestra, Leopold Stokowski, conductor; Leo Ornstein, pianist, soloist. Carnegie Hall, Feb. 17, evening. The program:

Symphony No. 2, in C.....Schumann  
Concerto for Piano and Orchestra, Ornstein  
Mr. Ornstein  
Fantasy Overture, "Romeo and Juliet," Tchaikovsky

This concert supplied the answer—though a variously interpreted one—to the question "What has become of Leo Ornstein?" The young man who set all musicland agog with his "Wild Man's Dance" a few years ago, and who subsequently all but faded away, reappeared in person to play the piano part of his concerto, a work which New York heard Mr. Ornstein and Ethel Leginska essay in two-piano form in 1921, but which has since been recast for piano and orchestra. This was a first hearing of the composition in its newer guise.

Mr. Ornstein, apparently as youthful as ever, bowed diffidently to the protracted applause his work evoked. There was nothing diffident, however, about the concerto. It fairly flung itself at its hearers, considerably abetted, it is true, by the composer and Mr. Stokowski, who contrived between them to give it a performance of stinging vitality. Conducting from detached sheets of huge manuscript which toppled off on the floor whenever the pile of pages already

played became too high, the Philadelphia leader labored with a zeal no composer can hope to see surpassed in the publication of an unfamiliar work.

Few novelties of recent seasons have provoked more widely divergent and extreme views. There were those who were convinced they had listened to a modernistic masterpiece and those who were equally convinced that the promising composer of yesterday had made rapid progress backward. The writer of these lines must confess to mixed feelings, to many moments of keen interest and even a little of exhilaration, but more of just patient, unrewarded listening.

Without hesitation, it can be said that there is much more "meat" in this concerto of Ornstein's than in the much-discussed Stravinsky concerto which erupted in these parts a few weeks ago. But Stravinsky, it would appear, was much more clear in his own mind as to just what he wanted to do. Ornstein is stunningly modern (or perversely so, according to the point of view) in his manner, but his material suggests Rachmaninoff, Borodin, Rimsky-Korsakoff, even Tchaikovsky—all of the Russians who were influenced by the Tatar and Mongol East—plus an admixture of the Chinese borrowings of Stravinsky and a little (which is plenty) of Scriabin.

In 1921 this material naturally seemed less of a past period than it does today. Technic had run ahead of ideas, as it usually does, and old things were being said in a new way. The last few seasons have brought various attempts at using this enlarged vocabulary to say something quite different from nationally or racially characteristic melodies. That these attempts may have led nowhere does not save a work incorporating such melodies from seeming the product of another day, a different mode, a *passé* fashion—thought melody itself will always survive the mode or fashion of its use. In a word, the tunes might have been Rachmaninoff; the scoring that of the early Stravinsky, so far as type was concerned, though both possess strongly the individuality of Ornstein.

The piano, needless to say, is not treated as a solo instrument, but it plays a highly important and at times a preponderant rôle in the ensemble. There is nothing of virtuosic display anywhere, and in those passages where the melodic line is entrusted to the keyboard there is no very pronounced call or opportunity for tonal caress. Yet Ornstein's writing is far more pianistic than the xylophonic piano part of the Stravinsky concerto. The listener is conscious of even too much thematic material—of a sense of clutter in its handling—for Ornstein in going his own way harmonically has created nothing new as to form. There are stretches of dullness and slackness between episodes. Of other moments that seem confused, it is perhaps the part of wisdom not to base an opinion on a single hearing.

Mr. Stokowski gave a superb performance of the Schumann symphony. As an altogether deserved tribute to the virtuosity of the first violins, he called upon the entire section to rise after the scintillating Scherzo, which could scarcely have been more brilliantly played. There seemed to be a little of sag in the Tchaikovsky Fantasy, following as it did the arduous business of the Ornstein concerto, but it was opulent tonally with that sensuous richness that is peculiarly an attribute of this superb orchestra.

O. T.

## Dohnanyi in Triple Rôle

State Symphony, Ernst von Dohnanyi, guest-conductor and soloist. Carnegie Hall, Feb. 17, afternoon. The program:

Festival Overture.....Dohnanyi  
Suite, Op. 19.....Dohnanyi  
"Ruralia Hungarica".....Dohnanyi  
Variations on a Nursery Song for Orchestra with Piano Obligato, Dohnanyi  
Mr. Dohnanyi at the Piano,  
Mr. Waghalter Conducting

Few indeed are the composers of stature so heroic as to guarantee an entire afternoon or evening of unalloyed satisfaction. In the present instance hopes had not been raised too high and it was not so much an experience of listening to the revelation of a great message as of encountering little surprises at every turn in the graceful molding of the melodic line, in the richness of the harmonic texture, in some piquant effect in the orchestration. Much has been said of the all too German influence supposedly inherent in Dohnanyi's work, but in view of the fact that most of his adult years before the outbreak of the war were spent in Germany, and at that mainly in the shadow of the Royal High School of Music in Berlin, it would be strange if he had managed to escape entirely a certain tinge of Teutonic musical thought and method. In any case it can scarcely be gainsaid that Dohnanyi possesses a creative gift of very considerable dimensions and that he has retained a certain racially idiomatic feeling while developing a facility and fluency in writing and a felicitously guided resourcefulness in orchestration that must command the greatest admiration. He has superimposed upon his native talent an exceptionally comprehensive compositional technic.

The concert last week opened auspiciously with the Festival Overture written to commemorate the fiftieth anniversary, in 1923, of the union of Buda and Pesth. This work, scored for double orchestra, and concerned with four characteristic themes developed to a richly sonorous climax, proved to be one of the most effectively contrived *pièces d'occasion* heard in many a day, one well worth a place in the permanent repertoire of the orchestra. There followed the Suite, an earlier opus, in four movements, of which the Romanze stood out by virtue of the beauty and the long-breathed line of the main theme. The first movement consists of a short set of variations, a form to which the composer, as his subsequent works have proved, is especially partial. In this earlier set there are not wanting suggestions of Wagnerian scoring.

The "Ruralia Hungarica" is Dohnanyi's most recent work, the score having been completed shortly before Christmas, and here he has elected to work over old Hungarian tunes into a suite of five pieces, translating typical folk-music into art music without embarrassing its native spontaneity with a foreign sophistication of treatment. The work is delightfully planned and executed throughout and the melodies chosen have, on the most part, an irresistible naïveté and charm. It is a fact for students of the comparative literature of folk-music to explain that the dance tune used as the basis of a set of eight variations in the last piece of the series is practically identical with the old Northumbrian folksong "The Keel Row."

Still more variations came with the closing number, the variations on a familiar little German nursery song, in which the piano is used as the hardest worked orchestral instrument of all, to bear the brunt of the elaborate figurations. On the whole it is a work of engaging charm and gaiety, in which a sheer sense of humor finds apt expression, but there is too much of it and it is hampered at the outset by an overlong introduction. The variations are admirably diversified, taking the form now of a passacaglia, now of a military march and again of a lilting Viennese waltz. With Ignatz Waghalter conducting, the composer presided at the piano and gave a sparkling, scintillating performance of the frequently formidably difficult passages he had written for that instrument.

As a sensitive, alert, wiry conductor of expressive gestures, Mr. Dohnanyi secured from the orchestra in the first three works a smoothness and refinement of tone to which the patrons of this organization have not been accustomed of late.

H. J.

## Flesch with the Philharmonic

The New York Philharmonic, Willem Mengelberg, conductor; Carl Flesch, violinist, soloist. Carnegie Hall, Feb. 19, evening. The program:

Suite from "L'Arlésienne," No. 1...Bizet  
"Italia," Rhapsodie for Orchestra, Casella  
Concerto for Violin in D.....Brahms

In spite of containing only three items, the concert was long. The Bizet Suite was played with fine contrast but somewhat heavily. The vast size of the Philharmonic body seemed too large for the music. Mr. Mengelberg conducted it amazingly well and the Minuet, especially, was a model of precision. Casella's "Italia" gave the impression of being a futile piece of music. "Funiculi Funicula," for instance, when scored for full orchestra and played fortissimo, loses every whit of its character of lightness and light-heartedness, and merely galumphs along. The same thing was true of earlier sections of the work. They were dressed in garb too large for them, like children masquerading in the clothes of their elders. The audience, however, enjoyed the piece tremendously and there was much applause for Mr. Mengelberg who also brought his men to their feet to acknowledge it.

Mr. Flesch played superbly. There was a moment at the beginning when one had fears for his intonation but this quickly cleared up and the Concerto was given a masterly rendition. The difficult—and not very interesting—cadenza also the intricate last movement were models of technical excellence and the Adagio was a fine bit of singing violin tone.

J. A. H.

## Alsen with State Symphony

Artists' Series, Association of Music School Settlements, State Symphony of New York. Ignatz Waghalter conducting; Elsa Alsen, soprano, soloist. Carnegie Hall, Feb. 20, evening. Wagner program:

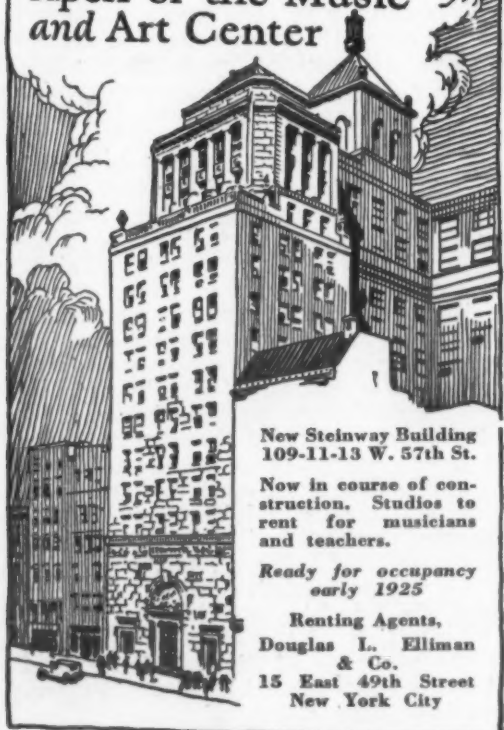
Overture to "Rienzi"  
Prelude to Act I, "Lohengrin"  
"Elsa's Dream," "Lohengrin"  
Miss Alsen  
Overture to "Tannhäuser"  
Prelude and Love-Death, "Tristan and Isolde"  
Miss Alsen  
Dance of the Apprentices and Prelude, "Meistersinger"

The Wagner program given by the State Symphony in the Settlement School Association's series had the benefit of a routinized soloist in Miss Alsen. Evident again in her singing last week were the largeness and clarity of voice which she revealed with the Wagnerian Opera Company two winters ago—despite some blemishes in technic, such as "scooping" and faulty control of her magnificent organ. Yet she had a notable success with her audience and won a small ovation at the close. The orchestra played with fluent lyricism under Mr. Waghalter, whose style at moments seemed a little deficient in climax, though showing a thrice familiarity with the scores, from his operatic conducting in foreign parts. The "Lohengrin" Prelude was, however, superbly achieved. Much of the effect of the concert was lost through the indifferent position of the seats provided for the reviewer.

R. M. K.

[Continued on page 33]

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As for the music teacher, he has the whole world before him, if our radio official's figures are accurate. If only 5 per cent of the radio audiences like jazz, there remains 95 per cent of potential pupils and music patrons.

The High Church of England wants a saint. I understand the Archbishop of Canterbury (a character familiar to those Americans who heard the lamented opera of the lamented Reginald de Koven) has tried in vain to have Florence Nightingale sanctified.

Some technicalities stand in the way; anyhow, the heroine of Crimea described so well by Strachey in his "Eminent Victorians," does not require any official halo.

In view of the anxiety of the English Church to fill this vacant niche, I earnestly recommend that the ecclesiastic authorities consider some musical candidates.

Musicians are surely entitled to such distinction, for they have been almost ignored by the calendar makers since the day of the gifted St. Cecilia. Nor would I wait until the musicians have passed on. They should be sanctified during their earthly days and permitted to enjoy all the honors incident to such a distinguished mark of esteem.

Of course, I am too delicate to suggest names, but doubtless any opera manager or publicity man will be glad to submit a list upon proper application.

Now that the little lady who vanished so mysteriously before her recital has explained why she "disappeared," a few friends of the pianist may appear somewhat embarrassed.

Miss Leginska states plainly that she telephoned to her secretary the day after her "disappearance." Many admirers of the little English pianist-composer-conductor were genuinely alarmed at her prolonged absence, and, as they were without this "inside" information, they were permitted to suffer.

For the pianist herself the person who reads her honest statement must feel a strong sympathy. No artist, or anyone, could withstand such a cruel grind of work, worry and study without some kind of reaction. I believe everyone who reads Miss Leginska's explanation will feel for her.

I cannot, however, admire the methods of the persons who assiduously spread reports that the pianist was "actually missing" and that "the worst was feared." In the light of Miss Leginska's official statement, such tactics were unethical and unfair to the little lady who has suffered so acutely.

When musicians get away from New York, Chicago and other centers where they are constantly "on show," and therefore too self-conscious to say much, they frequently make some frank remarks to newspaper reporters.

The gentle Efrem Zimbalist, for instance, is quoted by a *Times-Herald* interviewer as follows, apropos of his recent visit to Newport News, Va.:

"Examining the high school auditorium, his praise was unbounded. 'This is fine,' he exclaimed, testing the acoustics of the hall with his voice. 'An auditorium of this sort would do credit to any city. New York needs just such a hall—in fact, Carnegie Hall, the only concert hall of any consequence there, is rotten compared with this. The acoustics are terrible there.'"

I can imagine the thrill of pleasure that will overcome Walter Damrosch and some other eminent musicians when they read Mr. Zimbalist's alleged reference to the acoustics of Carnegie Hall.

As a matter of fact, the acoustic properties are the distinguishing feature of Carnegie Hall. Like the Conservatoire of Paris, Carnegie Hall is famous for its excellent acoustics.

If my friend Efrem were a New York newspaper critic, I could understand his damaging reference to this particular auditorium, for there has long been harbored by many of the reviewers a vague "hostility" toward Carnegie Hall. I cannot account for this feeling unless it may be for the reason that the hall management is very strict about admitting persons without regular tickets. I personally witnessed the exclusion of a critic on one occasion, on the very reasonable grounds that review tickets had been provided for his daily.

The sphinx at the door delivered this message to the impatient critic (the concert had begun) in that detached, calm manner peculiar to ticket sellers and hotel clerks, which at once implies scorn, superiority and disdain of mundane

matters. Finally the critic compromised. He listened to the concert through a crack in the door.

Another professional concertgoer wanted to gain admission without the formality of a seat coupon.

He got in easily, after waiting forty minutes and interviewing almost everybody connected with the hall's management. Then he was very courteously admitted to the crowded auditorium.

The hearing qualities of New York's two other leading concert auditoriums, Town and Aeolian Halls, are so excellent that the artists who appear in these auditoriums invariably comment on the fact. Incidentally, I do not believe reviewers ever experience trouble in gaining admittance to either Aeolian Hall or Town Hall, for these managements display a gracious understanding of the unhappy existence of the men who are compelled to listen to music for a living.

Poor Efrem will have a hard time explaining.

Anyhow, it is excellent réclame for him.

As to whether such a great artist needs this publicity—Ah, that is something else.

"Artistic temperament" is the most abused phrase in the artist's lexicon. "Temperament" is the refuge of the mediocre musician; "temperament" has about the same relationship to music that dandruff has to sculpture. Yet "artistic temperament" is exploited grandly by Sunday magazine thrill-writers and, oddly enough, by some artists.

I say "oddly," because these same artists would be indignant if their publicity writers broadcasted stories relating to hereditary brainstorms in their family circle, or recent attacks of acute indigestion.

"Temperament"—and I am using the word in the journalistic or popular sense—is just about as appropriate an infirmity to exploit as any kind of mental or physical lapse.

Bankers, brokers, merchants, bookkeepers and the rest of the race of so-called "normal" beings suffer attacks of "temperament" as frequently as any musician—but the newspapers rarely pay any attention to the affliction when it is suffered by persons outside the pale of art.

Every story of "temperament" is a savage attack on the whole body of musicians.

Few professions make such demands as music. After an apprenticeship of from seven to twelve years, the pianist, singer, organist or violinist must devote the larger part of each day to the mere upkeep of his calling. Unlike the physician, the architect or other professional person, the musician must work daily, steadily, simply to maintain a technic earned arduously years before.

This necessity has instilled into the musician the habit of conscientious study and, in turn, this ingrained routine, gives the musician a high degree of mental and physical stability.

Without this discipline no musician has ever succeeded.

Stable musicians who have gone through this school do not require the dubious kind of publicity represented by the "temperament" myth; the weaker members of the profession, however, need every kind of prop they can put their hands on, in order to walk upright on the musical highway.

Once I had occasion to visit the home of a certain young motion picture star. The star's mother told me, in the usual adoring tone used by relatives of artists in speaking of the amazing qualities of their idol:

"Oh, my little girl is too wonderful! She is working so hard. And, do you know, the poor girl is so artistic that she has the most awful outbreaks! She rarely speaks to me when she returns from the studio and she cannot bear to hear the slightest noise—only yesterday she put the kitten and her two canaries on the dumb-waiter. Oh, these artists and their temperament!"

Of such stuff is the "artistic temperament" made.

Another myth encouraged by newspapers is the legend that artists are poor business people.

True, any artist considers money-making as a mere incident and not the all-absorbing object of life. But those who assert that the average music-maker is not fully capable of taking care of his own business interests speak without actual experience.

Richard Strauss is the classic example of the composer as business man. No lawyer could negotiate a better contract or close a deal more advantageously.

Puccini was also an able transactor of business. In fact, as you related in your pages some weeks ago, at one time the composer wanted to go into a land development enterprise.

Paderewski is no innocent in business matters. He likes to be acquainted with every detail.

Moriz Rosenthal, the eminent pianist, who, by the bye, was the guest of honor at the reception given last week by Mr. and Mrs. Berthold Neuer, is another outstanding model of the well-balanced musician. He talks as brilliantly as he plays, on all the seven arts or what not, and he can hold his own in any kind of negotiation—artistic, commercial, scientific or social.

Dame Nellie Melba has real business acumen. I am told Dame Nellie started the first taxicab company in her native Australia.

Christine Nilsson made a fortune out of her real estate transactions.

Caruso, we all know, was a far-sighted business man. He was exceedingly liberal, but exact; for years he conducted a successful fruit business in Italy.

I also have in mind some young virtuosi who are more than competent in business. The parents of one of these lads never fails to "check up" every ticket sold. Then their gifted son has a friendly chat with the local management, pointing out just why he, the artist, should have a larger fee.

Some artists are so equipped that they are able to manage themselves, sell dates, arrange tours—and, as any manager will inform you, this kind of business requires exceptional intelligence.

Helpless in business? Why, yes—as unprotected and helpless as man-eating crocodiles!

On the subject of the mental equipment of musicians, I might also point out the versatility of artists.

Stravinsky has worked out a "new technic" for the player-piano, delving down into all the mechanical details.

Josef Hofmann is a practical inventor, the patentee of automobile parts and a new reproducing piano.

Of the Russian "Five," Balakireff was the only member of the group of composers who was exclusively a musician.

Cui was a military engineer and was Professor of Fortifications at the St. Petersburg Engineering Academy with the rank of Lieutenant-General.

Borodin was a chemist and physician, an army student and a member of the faculty of the Medico-Surgery Institute in the Russian capital. Incidentally, he was instrumental in opening the way for Russian women who desired to enter the professions.

Rimsky-Korsakoff was a naval officer, a graduate of the Academy. Moussorgsky was a student of military science.

Giulio Gatti-Casazza, the general manager of the Metropolitan, is a naval engineer by profession.

I could fill this page with the names of other musicians who have achieved distinction in studies outside their own field.

I admire the candor of the author of a new book on score-reading: "In case you get hopelessly lost while conducting," writes the author, "don't let the members of the orchestra catch you scampering wildly over the page to find the place. Stop playing, with some criticism, real or imaginary, and begin again at some convenient place."

Opera has been forced to travel a hard road in England, but the advent of the British National Opera Company several years ago gave new heart to lovers of the lyric drama. This cooperative opera company has just been treated with rare munificence by the Carnegie Trustees.

The Carnegie Foundation, you know, takes a genuine and practical interest in the composers of Great Britain. Every year some worthwhile compositions which might not otherwise see the light of day because of their limited appeal are published by the Carnegie Foundation.

In our country this vital service to composers is performed by the Society for the Publication of Contemporary Music, which is privately supported by a group of musicians and patrons.

A few days ago the Carnegie people surprised British opera lovers by agreeing to indemnify the British National

[Continued on page 8]



## MEPHISTO'S MUSINGS

(Continued from page 7)

Opera Company (known in England as the B. N. O. C.) to a limit of \$30,000 against loss on their spring tour.

As an official of the B.N.O.C. puts it, this is "the first real subsidy opera has received in England."

Well, I may report progress on opera in our own country. There is the plan for an opera group under Waghalter in New York; the tireless and resourceful Fortune Gallo is working on a plan for opera in New York; Washington, D. C., is making headway with her local operatic forces; Cleveland is forming an opera company for a summer season, and Philadelphia and four or five other American communities are arising to the occasion. For example, San Francisco has announced interesting plans. Los Angeles, of course, will not permit herself to be outwitted operatically or otherwise by the Golden Gate City. Chicago with her Ravinia, Cincinnati and St. Louis, will again enjoy out-door opera. Municipal opera is already assured in New York City next summer.

I have not included in my sketchy list the beautiful assortment of operatic schemes which have been poured into my receptive ears of late. Why, for instance, should I tell you of the modest notion of a certain gentleman to establish a chain of opera companies in at least twenty cities, towns and burghs?

Another imaginative promoter whippers of a great all-American opera company to be created as the competitor to the—but why go on? He tells me that he has the backing of a whole flock of angels. Even if this celestial succor were actually assured, I would be dubious of the outcome. Not even a vault full of gold, an opera house and a collection of fine artists can make an opera company successful if the higher intelligence and spirit is lacking. Mr. Gatti-Casazza's success has been no mere accident; other directors have had relatively as strong support—but today the Metropolitan is about the only survivor.

Instead of encouraging the endeavors of one of the best morale-building agencies in the metropolis, the estimable New York *Evening Post* has adopted a narrow partisan attitude toward the New York Police Band. This band is really an earnest ensemble, conducted by a musician of high standing, Paul Henneberg. The news that the band is to give concerts in thirty cities wins a "report" in the *Post* headed "More Police Needed, Yet Band Plans Tour; 68 men to be Taken from Duty to Go Barnstorming in South and West for Month; Crooks Make No Protest." Then follows half a column of political buncombe.

As a matter of fact, these musician-policemen will receive no municipal pay during their absence; even if they did, I would consider the money well spent by the tax-payers.

Mr. Zipp, composer, and Mr. Yipp, composer, have a friendly chat on trade matters:

YIPP: Hear my new symphony?

ZIPP: You mean your score for 208 instruments?

YIPP: No, no, stupid; that's ancient. I mean my Super-Symphony played last week by Bowowski.

ZIPP: Why, no. On that night I was at the Interplanetary Composers' Protective Guild Concert, conducting my duet for snare-drum and cow-bell.

YIPP: Bah! I tried and discarded that combination years ago when I definitely abandoned the childish melody school. My new Hyper-Symphony is different. I have invented no less than ninety-two new tone-color instruments for my latest work. There is the exquisite machine which reproduces the exact sound of a trolley-car in distress; then, by my scientific arrangement of door-bells, locomotive engine bells, church chimes, steamboat siren and factory whistle I obtain a truly delightful tone-color. Another enchanting effect is created by allowing a Maltese cat to leap through a hoop—the sound is too delightful for words. But these instruments are more or less conventional. What gives me most pleasure is my Aching-Heartophone and similar instruments of this advanced order. The first-named consists of a young clam—preferably a Little Neck, as the tone-quality of this type and intonation are purer—and a bottle of synthetic gin. By touching a key, the bottle is tipped over, permitting the contents to drop between the shells.

The wistful gurgling sound as the fluid touches the epiglottis of the clam is a real tone-poem in itself. I am thinking of writing a concerto for this instrument. I am the sole originator—

ZIPP: Thief, vampire, ghoul! You have stolen the idea from me! Last month I showed you my Codfishola which, as you know, reptile, produces the most magical of all tones—by twisting the tail of a pet codfish, the most subtle and angelic of little squeals are heard—you thief of ideas, you—Mozart, you Beethoven, you—

YIPP: No, No, NO!! Not these terrible names—spare me!!

BANG! C-R-A-S-H!

BOTH: What is that? An automobile smashed up! What music, what harmonies, what color, in the collision!

Then both our friends dug for their pencils and on the spot mapped out their newest symphonic poems—at least, that is what I am convinced they did, after some of my recent experiences in our concert halls, says your

*Mephisto*

## BRUNO WALTER ARRIVES

Mr. and Mrs. Stillman Kelley Sail to Hear Composer's Work Abroad

Among the persons of note in the musical world who arrived on ocean liners during the last week was Bruno Walter, conductor, who will appear as guest with the New York Symphony. He was a passenger on the incoming White Star liner Aquitania on Feb. 18.

Edgar Stillman Kelley, composer, and Mrs. Stillman Kelley, both of whom are members of the faculty at the Cincinnati Conservatory, and at Western College at Oxford, Ohio, sailed on July 21 for London, to attend the performance of Mr. Stillman Kelley's "Pilgrim's Progress" by the Birmingham Choir, supported by the London Symphony under Joseph Lewis. Ursula Greville, soprano, and John Coates will be among the soloists, and the work is to be broadcast over the radio under government auspices. Mrs. Stillman Kelley, who is the president of the Ohio Federation of Music Clubs, will return to direct the convention of this organization at Columbus, Ohio, in April.

New Junior Symphony Gives Concert in Portland, Ore.

PORTLAND, ORE.—Feb. 21.—The Portland Junior Symphony made its debut under the baton of Jacques Gerschkovitch in Lincoln high school on Feb. 14. Members of the Symphony include players of the high school orchestras and pupils of the Irvington Grade School, trained by Mary V. Dodge. Soloists were Corinne Buck, soprano, and Dorothy Cowgill, violinist. Olga Ruff and Marcus Leupold were accompanists. Dorothea Nash recently presented Beatrice Klapner in a piano recital, assisted by Abe Bercovitz, violinist, and Dorothea Schoop, accompanist.

JOCELYN FOULKES.

California Master School to Be Mecca for Students from Many Parts

SAN FRANCISCO, Feb. 21.—Indications are that Josef Lhevinne, César Thomson, Lazar S. Samoiloff and Felix Salmond will have their entire schedule filled by the opening of the California Master School of Musical Arts next May. Alice Seckels, manager, has already received inquiries from twenty-three States, and applicants from points as far distant as Delaware, Vermont, West Virginia, New York, Oklahoma and Illinois have signified their intention of enrolling. The list of faculty members of the new school, of which Mr. Samoiloff is the general director, includes the names of W. J. Henderson, lecturer; Sigismund Stojowski and Josef Lhevinne, and Nicolai Mednakoff, piano; Mr. Samoiloff and Julia Claussen, voice; Andres de Segurrola, opera department; Annie Louise David, harp; César Thomson and Samuel Gardner, violin; Felix Salmond, 'cellist; Emil J. Polak, coach, and A. Kostelanetz, accompanying, sight-reading and ear-training.

## Organ Goes "On Strike" When Modern Copland Symphony Is Given in Boston

BOSTON, Feb. 21.—A feature of the concerts given by the Boston Symphony on Friday afternoon and Saturday evening, Feb. 20 and 21, was the first Boston performance of Aaron Copland's Symphony for Organ and Orchestra, with Nadia Boulanger as soloist. Though Bostonians have become inured to modernism, Mr. Copland's Symphony offered them new food for argument. The audience as a whole apparently found the music stimulating, strongly applauded the new work and paid its respects to the young composer, who was present for the performance of his work.

A rather embarrassing occurrence proved also somewhat amusing when on Saturday evening, at the close of the second movement, a high organ note persisted in continuing its shrill sound. All efforts by Miss Boulanger, the soloist, to stop the disagreeable noise were in vain. The concert was interrupted for a number of minutes until mechanics repaired the instrument. The revolt of the organ was easily explained by those who winced at the Symphony's modernity!

Great credit for the otherwise excellent performance is due Mr. Koussevitzky, who conducted the intricate score masterfully and with manifest admiration for its musical substance.

Mr. Copland's Symphony, with its three movements, presents a well-knit structural scheme. Of striking character is the recurrent motto based on the tones of a simple minor triad which runs through the work. The mood of the work varies from melancholy poignancy to violent outbursts of emotion. The rhythmic effects are fascinating and the brief coda excites interest with its grinding dissonances, laboring for final resolution into a simple and powerful tonic major chord. Mr. Copland's handling of the orchestra is sure-stroked and reveals imagination.

## Boulanger Work Played

Miss Boulanger also introduced "Pour Les Funérailles d'un Soldat" by her gifted sister, Lili, who died in 1918 at the age of twenty-five. The music, deeply funereal in character, is touched with lofty distinction and noble heroism. Miss Boulanger was soloist also in Handel's Concerto for Organ and String Orchestra in D Minor and revealed herself a true mistress of organ playing. She was warmly received by the audience.

Mr. Koussevitzky opened his concerts with Mozart's delightful "Eine Kleine Nachtmusik" and closed them with a dramatic reading of Liszt's "Tasso."

## Goodrich Leads People's Symphony

Wallace Goodrich was guest conductor of the People's Symphony on Sunday afternoon, Feb. 15, at the St. James Theater. His orchestral program consisted of Saint-Saëns' Overture to "La Princesse Jaune," F. S. Converse's "Pastoral Reverie" from the incidental music to Percy Mackaye's stage play "Jeanne d'Arc," Wagner's Prelude to "Tristan and Isolde" and Goldmark's "Rustic Wedding" Symphony. Mr. Goodrich conducted with discreet taste, precision, refinement and musicianship. The Goldmark Symphony proved worth the hearing for its simplicity, directness and charm. Alice Huston Stevens, the assisting soprano soloist, sang with dramatic fervor the aria "Voi lo sapete, o mamma" from "Cavalleria Rusticana."

## Giannini Aids Harvard Singers

The Harvard Glee Club gave the second of its Symphony Hall series on Thursday evening, Feb. 19, with Doslina Giannini as assisting artist. Of chief interest in the glee club's program was the performance of Francis Poulenc's "Chanson à Boire," dedicated to the club. It is a rollicking, dashing tune with a swaggering rhythm which the young collegians sang with rare gusto.

For the rest, Dr. Davison culled some excellent songs by Arcadelt, Thomson, Gretchaninoff, Ravenscroft, Chabrier, Morley, Dowland and Bach. Virgil Thomson, a member of the glee club, conducted his "Tribulations." The glee club, under Dr. Davison, gave fresh evidences of good phrasing, feeling for nuance and musical interpretations.

Miss Giannini scored a great success with her gloriously rich voice and ardent temperament in modern folk-songs and a group of songs by Handel, Mozart, Schumann and Gounod, which she sang with freshness and spontaneous ardor and musicianship to the huge satisfaction of the audience. Meta Schumann was the accompanist.

## Salmond Gives 'Cello Concert

Felix Salmond, 'cellist, played at Jordan Hall on Tuesday evening, Feb. 17. His program began with six short charming pieces by old composers. It contained also the Adagio from Dvorak's Concerto for 'Cello, the César Franck Sonata in A Major for Piano and 'Cello, the Londonderry Air arranged by G. O'Connor-Morris, and Frank Bridge's Melodie, which is dedicated to Mr. Salmond. His playing was notable for rich beauty and depth of tone, deft bowing, fervor of interpretation and musical style. His performance in the Sonata was the high light of the concert. Frank Sheridan was a worthy assisting pianist and showed fine musicianship.

## Tina Filipponi Plays

Tina Filipponi, pianist, was heard in a program of music by Bach-Liszt, Chopin, Granados, Albeniz, Infante and Liszt at Jordan Hall on Wednesday afternoon, Feb. 18. Miss Filipponi revealed a fluent technique, a rounded tone and a command of dynamics. She is essentially a dramatic player, with strong predilections for interpretations that are seizing and emotional. Miss Filipponi played the Chopin B Minor Sonata with depth of dramatic feeling and with vital sweep. She strongly characterized her Spanish numbers and gave a virtuoso reading of Liszt's Thirteenth Rhapsody.

## Trio Presents Juon Novelty

The Fox-Burgin-Bedetti Trio gave its second and last concert of the season at Jordan Hall on Wednesday evening, Feb. 18. The program contained an interesting novelty, a "Litany" by Paul Juon, expressively played by the trio. The program contained trios by Mendelssohn—in D Minor—and Beethoven—in B Flat Major. Felix Fox, pianist, Richard Burgin, violinist, and Jean Bedetti, 'cellist, played with fine spirit and tonal balance. A large audience, including prominent musicians and interested students, attended the concert.

## Margaret Sittig in Burleigh Work

Margaret Sittig, violinist, was heard in a violin recital at Jordan Hall on Thursday afternoon, Feb. 19. She played the Vivaldi Chaconne, the Vieuxtemps Concerto, Op. 31, the Cecil Burleigh Concerto, Op. 43, and a group of smaller numbers. Miss Sittig played with technical assurance, ease and facility. Her interpretations have a wholesome individuality and she brings a charming spirit and buoyancy to her playing. The audience was highly pleased with the playing. Frederick V. Sittig, at the piano, played tastefully.

## Mikova and Hartmann Score

Marie Mikova, pianist, and Arthur Hartmann, violinist, were heard in joint recital at Jordan Hall on Thursday evening, Feb. 19. The artists played a group of solos and joined forces for the performance of the Grieg G Major Sonata and the Brahms D Minor Sonata. Miss Mikova revealed herself as a technically well equipped and tonally sensitive pianist in works by Rachmaninoff, Scott, Schubert-Liszt and Chopin. Mr. Hartmann played four of his transcriptions with his characteristic suave style and neatness of execution. Both players revealed fine ensemble traits in their sonata performances.

## Kreisler in Fine Recital

Fritz Kreisler gave his second recital of the season at Symphony Hall on Sunday afternoon, Feb. 15, playing Lalo's Symphonie Espagnole and numbers by Corelli, Schubert, Beethoven, Brahms-Kreisler, Wieniawski, as well as many delightful light encores. Mr. Kreisler played his music with his usual impeccable style and tonal finish. Carl Lamson was the accompanist. The Hospital Committee of Community Service took over a number of seats for this concert.

HENRY LEVINE.



## SCHOLARSHIPS GIVEN BY ST. PAUL SCHUBERT CLUB

Contest Awards of \$100 Won by George Rosen, Marie Luedke and Winifred Reichmuth

ST. PAUL, MINN., Feb. 21.—Three scholarships of \$100 each awarded by the Schubert Club in its third annual contest for students scoring the highest number of points, were awarded recently, in the final hearing of eleven contestants. The winners were: George Rosen of St. Paul, violin; Marie Luedke of St. Paul, voice, and Winifred Reichmuth of Minneapolis, piano. Mrs. R. E. Van Kirk conducted the trials.

The requirements for registration in the competition were, certified student membership in the Schubert Club, which guarantees actual study during the current season, and at least three years of music study of piano, voice or violin.

Thirty-nine registered for the preliminary hearing, at which time each applicant was allowed three minutes performance. A jury of seven local musicians, none of them teachers, heard the contestants. A grade of at least 70 per cent was required for further consideration. Of these, three from each division were allowed a second hearing in the finals. Because there were ties in two divisions, the number heard finally was eleven.

Practically the same jury has served during the three years the Schubert Club

has been conducting this activity. They state that there has been a gratifying improvement in the material presented from year to year, as a whole.

Other recent Schubert Club events have been the presentation of Agnes Rast Snyder, mezzo-contralto; Lilian Nippert Zelle, violinist; Harriet Allen, pianist; Louise Lupien Jenkins and Delphie Lindstrom, accompanists, in a recital by artist members, and a concert by a string quartet of student members and Mrs. Eugene Warner, soprano.

The St. Paul Branch of the Franco-American society has become active under the newly elected president, Mrs. E. R. Sanford and presented the Minneapolis Symphony Quartet in a private home Saturday evening.

FLORENCE L. C. BRIGGS.

## Mischa Elman Draws Large Audience in San Antonio

SAN ANTONIO, TEX., Feb. 21.—Mischa Elman, violinist, drew the largest audience of the season when he appeared on Jan. 26, in Beethoven Hall, under the local management of Edith M. Resch. The Nardini Sonata in D, Lalo's Symphonie Espagnole, and two groups of smaller numbers by Mozart, Haydn, Chopin, Beethoven and Rubinstein in arrangements by Friedberg, Hartmann, Wilhelmj, and Elman, formed the program. A waltz by Victor Herbert and a work by Arthur Loesser were included. Several encores were granted the enthusiastic audience. Josef Bonine accompanied. GENEVIEVE M. TUCKER.

## Ethelynde Smith Sees Children's Songs as an Unlimited Field for the Singer



Photo by Bachrach  
Ethelynde Smith, Soprano

HOW to train the rising generation, musically, is a problem which is engaging many of the more serious musicians of the country. Ethelynde Smith, who has traversed the length and breadth of the Continent many times in the last few years, has found the solution a simple one and one which has brought pleasure both to herself and to many thousands of youngsters who have crowded the front rows to hear her groups of "children's songs."

While children may be mindful of their good manners while a singer delivers her numbers in Italian, French and what-not, Miss Smith says, music does not make its rightful appeal to them unless it is of the kind that is understandable to the child mind. Even the child, she has found, insists upon a song having a reason for being, and it is only when he finds the reason and understands it—although it involves no conscious mental argument—that he is able to enjoy it. And to foster his love for music, she says, it is necessary to give him something to enjoy and not to wonder at.

"There are orchestral concerts for children, pianists who play for children and violinists who give recitals for children, but where are the singers who devote programs, or even parts of their programs, to songs for children?" Miss Smith asks. "A song is probably the first form of music that a child hears and it is certainly the first he makes, and why should not it be the kind that would entertain him best? It is all right to give him the fundamentals of music in the schools. That is necessary. But with what is he to bridge the gap between his cradle songs and the arias of Mozart or the lieder of Brahms?"

"Fortunately, there is a plentitude of songs which not only appeal to the imagination of the child but which have been beautifully set. Such texts seem to have a greater appeal to the composer than to the singer. But in the years that I have been singing I have found effective songs in the lists of the best-known composers and also good songs by unknown writers. There is no limit if the singer is really interested in this side of his art."

"Last year, on a visit to the Pacific Coast, I sang in an Arizona town which has not been visited by an artist in eleven years and was surprised to see some 200 children occupying the front seats. I had not planned my entire program for children, so was anxious to see how they would take the more 'serious' numbers. While they were interested, it was plain to be seen where their real enjoyment was when I reached the children's group. There seemed to be no end to the demand for extras, and I was so impressed by their enthusiasm that the next morning I almost missed my train, singing to the school children who had not been able to go the night before."

Although Miss Smith does not wish to be known as a specialist in children's songs, since she includes in her regular programs several arias and numbers in other languages, she says it is a subject close to her heart and that she never gives a program without a group of songs for children, and has found that their appeal is not limited to children under ten. She has divided the hundred or so children's songs into various groups, such as "playtime songs," "animal songs," "nature songs," "bird songs," "story songs," etc., so that there will be variety and yet a homogeneity which keeps the mind interested.

Miss Smith will leave her home in Portland, Me., shortly for her second tour of the South this season, fulfilling engagements in various cities through the month of March.

## San Francisco Symphony Visits San Jose

SAN JOSE, CAL., Feb. 21.—The San Francisco Symphony gave its annual concert recently for the San Jose Musical Association. Alfred Hertz conducted. The program was of a popular nature, but thoroughly interesting. Haydn's "Surprise" Symphony, and "The Deluge" by Saint-Saëns, with the solo played with consummate artistry by Louis Persinger, were on the list. Two novelties were greatly appreciated. These were "In the Village" from the "Caucasian" Sketches by Ippolitoff-Ivanoff, and Mr. Hertz's arrangement of Kreisler's "Caprice Viennois." The audience was the largest of the season, and was unusually demonstrative in its appreciation. MARJORY M. FISHER.

Elsa Alsen, soprano, has just been booked for an appearance with the Baltimore Symphony in March.

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Photo by Nickolas Muray

# Jeannette VREELAND

Soprano

## NEW YORK RECITAL

February 16, 1925

Management:  
**Haensel & Jones**  
Aeolian Hall, New York

### HER RECITAL

**THE SUN:** Her début was successful.  
**THE WORLD:** Made an exceptionally favorable impression.  
**HERALD TRIBUNE:** Singing of merit above the recital average.

### HER APPEARANCE

**THE TIMES:** A fine stage presence, youth, good looks.  
**THE SUN:** She made a fine appearance on the stage.

### HER VOICE AND TECHNIC

**THE TIMES:** The runs were delightfully light and liquid as exemplified in the vocalized "Alleluia" of Mozart.  
A soprano voice, clear, musical and limpid. The voice had an agreeable timbre, very sympathetic and caressing in its gentler aspects.  
It developed a nice legato.  
**HERALD TRIBUNE:** Used it yesterday intelligently and judiciously.  
Fluently produced.  
It had a tone of agreeably clear and smooth quality.  
**THE SUN:** Her voice is of admirable power and range of clear, fine quality.  
**THE WORLD:** Her tone production is easy and natural, handled with great vocal skill.  
**TELEGRAM AND MAIL:** Has evidently been carefully trained. Especially good are her high tones.

### HER STYLE AND DICTION

**THE WORLD:** Her phrasing and sense of line exceptionally good and her diction in three languages she sang crystal clear.  
**HERALD TRIBUNE:** Showed expressive capacity.  
**THE TIMES:** The articulation was exceptionally good. Miss Vreeland was very happy in the interpretation of her classic and German group; they suited the lyric tendency of her talent.  
**THE AMERICAN:** Taste and intelligence that prompted her readings of old songs by Haydn and Mozart.  
**THE EVENING WORLD:** Vocal style, musical feeling and sense. Miss Vreeland at times was inclined to be quite brilliant, with her excellent diction and her gift for expressing emotion as additional assets.  
**THE SUN:** She is an interesting singer of gifts and attainments.

### HER AUDIENCE

**THE TIMES:** The audience recalled the singer many times and received in turn many encores.  
**THE SUN:** A large and friendly audience gave her much applause.

### OF GENERAL INTEREST

**THE WORLD:** This was an afternoon of good music, delightfully sung; one to be remembered with genuine pleasure.  
**THE SUN:** One who is evidently bent upon realizing the highest artistic ideals of her chosen field.



## ST. LOUIS BIDS FOR VISIT BY MASCAGNI

### August Opera Season May Also Include American Work—Hanson Conducts

By Herbert W. Cost

ST. LOUIS, Feb. 21.—An invitation has been extended to Pietro Mascagni to visit America and conduct one or more performances of his "Cavalleria" in the two weeks' festival of grand opera to be given in the Municipal Theater here on or about Aug. 20 next. "Carmen" and "Aida," combined with two operatic ballets, are being considered in addition as a tentative program for the event, according to an announcement by Guy Golttermann. The production of an American grand opera in English is also being considered. There will be a chorus of 300, an orchestra of eighty, ballet of seventy-five, and a roster of principal artists and conductors, many of whom will be recruited from the Metropolitan, Chicago and San Carlo Opera companies.

Unusual interest centered in the pair of concerts given by the St. Louis Symphony on Feb. 20 and 21, in view of the fact that Howard Hanson was present to conduct his "Nordic" Symphony, and Percy Grainger was the soloist. The Hanson work was presented for the first time here, and proved a veritable sensation, with its richness of color and full outpouring of tone throughout the four movements. Mr. Hanson was also most convincing and eloquent as guest conductor.

Mr. Grainger more than ever proved himself a most inspiring interpreter of Grieg's Concerto, under the baton of Rudolph Ganz. The audience on Friday afternoon was loath to let the pianist depart and recalled him so insistently after his first encore, a piano arrangement of Brahms' "Wiegenlied," that the "one-encore" rule was broken and the artist gave his own "English Country Dance."

The orchestral numbers were Saint-Saëns' Prelude to "The Deluge," in which Michel Gusikoff, concert master, played the violin obbligato with particular beauty; Chabrier's "Marche Joyeuse"

and Wagner's "Tannhäuser" Bacchanale. The orchestra responded with notable success to Mr. Ganz's baton.

Two soloists were presented at last Sunday's "Popular" concert. Graziella Pampari, harpist, played a Fantasy for Harp and Orchestra by Dubois, and gave Holy's Scherzo as an encore. Her playing was clean-cut and brilliant, and marked by musical intelligence. Max Fuhrmann played the Adagio and Rondo from Weber's Concerto for Bassoon, displaying fine tone quality. Both artists were enthusiastically received. The orchestral numbers were excerpts from Boieldieu's "Dame Blanche," Massenet's "Scènes Pittoresques," five excerpts from Tchaikovsky's "Nutcracker" Suite, Bolzoni's Minuet for strings, and Victor Herbert's "March of the Toys." Two extra numbers were added.

More than 2200 children from the St. Louis public schools, it is estimated, heard the fourth concert in a series of five which the Symphony is giving under the auspices of the School Board. An interesting program was presented. Demonstrations were given of all the instruments of the orchestra, Mr. Ganz introducing and explaining them.

Francis Macmillen, violinist, was heard in a second program over the radio from the studio of KSD in this city, to the delight of thousands of listeners. He played numbers by Bach and Saint-Saëns, a movement from the Tchaikovsky Concerto and his own Barcarolle.

A concert of devotional music was given by the student chorus of Concordia Seminary, under William B. Heyne, at the Odeon. The soloist was Edward Brunn, pianist.

Ernest R. Kroeger, pianist, was heard in a recent lecture-recital before the alumni of Theta Chapter, Mu Phi Epsilon and the Schubert Club of East St. Louis, in the lecture series at Washington University. He spoke on "The Impressionist School in Composition." Mr. Kroeger also gave a recent recital at the Progressive Series Teachers' College.

The Morning Etude Club presented Rosalind Anschultz, violinist, in recital at Vandervoort's Music Hall. Ann Emma Hart, contralto, was the assisting artist, and Hugo Anschultz the accompanist.

were given in a piano recital by Emma Timberlake of Staunton, Va.

John Powell, composer and pianist, who was heard in a recital, was guest of honor at a tea given at the studio of Jean Trigg.

On the first evening a banquet was given at the Jefferson Hotel. Florence Baird of East Radford and Douglas Freeman were the speakers at this function.

The second day's session was opened with the transaction of business. Among the events of the day were the following: a recital by Miss Trigg, with Wilfred Pyle at the piano; a demonstration of sight reading through color and design by Mrs. E. F. Burkholder; an address on "Music and Social Conditions" by Mrs. Channing Ward of Richmond, and a luncheon given for members of the association by the music dealers of Richmond.

Mrs. Malcolm W. Perkins of Palmyra spoke on the work of the Federated Music Clubs. Frances West Reinhardt gave a song recital, with Mrs. Anna A. Chamberlayne at the piano. An organ recital was given by F. Flaxington Harker at St. Paul's Church.

LOUIS F. GRUNER.

### CONCERTS IN SAN DIEGO

#### Symphonic, Choral and Violin Programs Are Enjoyed

SAN DIEGO, CAL., Feb. 21.—The Los Angeles Symphony gave its third concert for the local symphony society recently, attracting a capacity audience. Walter Henry Rothwell conducted. The program included Berlioz's "Harold in Italy" Symphony, two numbers by Rimsky-Korsakoff, the Prize Song from "Meistersinger" and Tchaikovsky's "March Slave." Emile Ferir played the viola solo in the Berlioz number.

Mischa Elman, violinist, gave a concert in the Spreckles Theater recently with much success.

St. Olaf's Lutheran Choir, under F. Melius Christiansen, recently gave one of the best choral concerts ever heard in this city.

W. F. REYER.

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Photo by Nicholas Muray

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### Virginia Teachers Hold Meet at Richmond

[Continued from page 1]

music education in schools. This, he believed, should be supplied by the State, since it was the function of taxation to spend the money for the good of the people taxed.

The convention voted unanimously to meet next year in Norfolk.

Among the prominent speakers heard was Walter Damrosch, conductor of the New York Symphony, who spoke on some phases of music today from the point of view of the orchestral leader, on the afternoon of Feb. 14. At the close of the convention the members attended a concert by the New York Symphony, led by Mr. Damrosch, in the City Auditorium. Another notable speaker was Harris Hart, Superintendent of Public Instruction in Virginia.

The program of the first day was opened at the Jefferson Auditorium with an address of welcome by Mayor J. Fulmer Bright. Edna Shaeffer of the State Teachers' College at Harrisonburg presided. In her address she reported considerable progress made by the association during the last year. A tenor solo was given by Joseph Whittemore, with George Ryall at the piano.

Daisy Wingfield of Roanoke, chairman, gave an address on "The Adolescent Voice." Eva Taylor Eppes of Fredricksburg State Teachers' College gave a talk, as did H. D. Odell of Norfolk. The subject of music standards for the grade teacher was considered.

Walter C. Mercer, director of music in the Richmond schools, gave a demonstration in the William Fox School. There was third grade sight reading and singing. Experimental work in music appreciation in the fifth grade was given under the supervision of Evelyn Rex. Other interesting exhibits of public school work were a junior high demonstration under Grace Hopkins and a rehearsal by the Marshall High School Orchestra.

Works by Beethoven, Chopin and Liszt

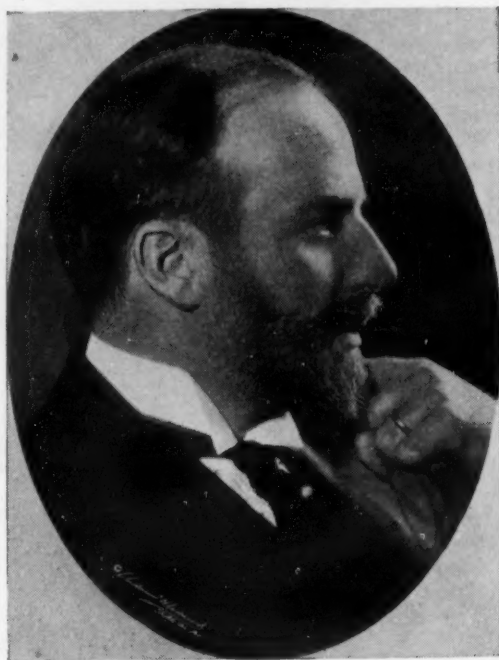


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## Singing Music Drama in Many Tongues Is Accomplishment of New Opera Star

[Continued from page 4]

but she was stopped on the way, or rather in the wings by a well-known Wagnerian steed named "Grane."

"It was unfortunate," Mme. Larsen-Todsen agrees, "for a Wagnerian god to do so plebeian a thing as hurt a foot. . . . It isn't quite appropriate, is it? And then I caught cold. That didn't help, either. I sang the second 'Götterdämmerung' performance with a terribly sore throat. It really wasn't as good as the first performance, in which my voice didn't limp, even if my leg did; but everyone said it was better. It really doesn't matter which one they liked better, so long as they liked one of them, does it?"

Mme. Larsen-Todsen has learned something about the New York public, but she still wonders a little at some things—the continual guest performances, for instance. So many artists are visitors.

"In Stockholm, you know," she says, "we can give a complete Wagner cycle without one guest artist. It is not that the Scandinavian countries are Wagner-mad, as everyone here seems to think they are. It is just that we have a large permanent company."

"We have a varied repertoire, but it is very different from yours. We have, of course, the same Puccini and Verdi and Wagner, but we cannot give Richard Strauss. 'Der Rosenkavalier' failed miserably in Stockholm. And we cannot give folk-works of other countries like 'Jenufa.' We can, and do, give our own folk-works. We have many Norse, Swedish and Danish operas that have never been heard of in America, or even on the Continent. Some of them are very good, some of them might even become popular here."

In Stockholm, too, Mme. Larsen-Todsen relates, there is a different method of production. We have heard in America of the futurist settings at the Swedish Royal Opera. We have almost come to think of the Swedish Opera as the epitome of Expressionism. That, Mme. Larsen-Todsen says, it is not.

"In Stockholm operas are mounted in the style in which they are written. A rococo opera would not be given a futurist production, and a blatantly modern opera would not have realistic settings. The average opera is given in modern settings, which are not extreme. They are simplifications of the old school decorations. The works of the modern experimentalists are staged in a more or less sensational fashion, depending on how extravagant the music and libretto are. It is a matter of the general fitness of things."

"We would never have asked Bakst to do a Wagner cycle for us. If we had, we would have learned the lesson that the Scala did when Appia presented a modernist 'Tristan.' But then we would not put on Wagner as the Metropolitan does, either. The public, to tell you the truth, would not like it. When people pay their money for seats, they want to see a perfect ensemble. The singing and the orchestra are, of course, the most important, but costumes and scenery that are out of key can break the illusion. Poor Europe spends money on new productions of operas that are in the regular repertoire. I suppose America is rich enough not to be ashamed of old clothes. And, after all, it doesn't matter, because the music is there and it is done beautifully. I suppose it is the same old thing to say 'After all you have the best of everything here,' but of course you have, you know."

HENRIETTA MALKIEL.

### UNIVERSITY GLEE CLUB FORMED IN NEW HAVEN

Marshall Bartholomew Is Conductor—  
San Carlo Opera, Fonzaleys and  
Yale Organist Heard

NEW HAVEN, CONN., Feb. 21.—A new chorus, the New Haven University Glee Club, made up of college graduates, and led by Marshall M. Bartholomew, an alumnus of Yale, has been formed and will give its first concert in this city in March. The club is modeled after the New York University Glee Club. The president is Clark J. Lawrence of the latter organization.

New Haven recently had a brief season of lyric drama when the San Carlo Opera Company presented its annual series at the Shubert Theater. The operas heard were "Tosca," "Traviata," "Faust" and "Trovatore."

The Fonzaley Quartet played Brahms' C Minor Quartet, Op. 51, No. 1; Beethoven's F Major Quartet, Op. 59, No. 1, and a Suite by Waldo Warner at the concert in Sprague Memorial Hall, Saturday evening, Feb. 7. The fine work of the players was much enjoyed.

Prof. Harry B. Jepson gave two organ recitals on Sunday afternoons recently in Woolsey Hall. The "Romance" from his Third Sonata was a feature of the first program. In the second he played works by Bach, Rachmaninoff, Borodin, Borowski and Bingham.

The Yale University Musical Clubs, consisting of the glee, banjo and mandolin clubs, gave their annual promenade concert at the Shubert Theater recently.

ARTHUR TROOSTWYK.

### TEXAS SONG WINS AWARD

Paul Whiteman and His Players Give  
Local Men's Work in Dallas

DALLAS, TEX., Feb. 21.—A contest for a song composition by a local writer was opened ten days previous to the concert in this city by Paul Whiteman and his Orchestra, given recently in Gardner Park Auditorium. The winning song, "I'm Coming Back to Texas and You," by Earl McCoy, William Cunningham and Sim Warner was played by the orchestra and won much applause.

The audience which attended the concert was estimated at 4500, and was easily the largest of the season. The

program was styled "An Entertainment in American Music," and included works by Victor Herbert, George Gershwin, Rudolf Friml, Irving Berlin, Leo Sowerby, Thurlow Lieurance, Eastwood Lane, Mr. Whiteman and others.

The soloists with the orchestra included Ross Gorman, Harry Perella and Michael Pingitore. A feature of the evening was the playing of works by famous composers in the modern synopated scoring. CORA E. BEHREND.

### CLEVELAND ACTIVITIES

Organ Recital Is Among Events Attracting Attention

CLEVELAND, Feb. 21.—An organ program of unusual interest was presented by Edwin Arthur Kraft recently in Trinity Cathedral. Numbers given in Mr. Kraft's authoritative style included two movements from the Maquaire Symphony, Karg-Elert's "Harmonies du Soir," the lesser G Minor Fugue of Bach, Mulet's Toccata on "Tu es Petrus," and works by César Franck, Jacet, and Vienne. Marcelle Privat, soprano, sang Schubert's "The Almighty" and Spicker's "Evening and Morning."

Mabel Dunn Madson has severed her connection with the Dunning Progressive School and established a studio at her residence.

Lillian Paddock, teacher of organ and piano, is a new member of the faculty of the Dunning Progressive School. Mme. Paddock is also in charge of the piano department of the Parmelee School of Music.

Anna Parobeck, pupil of Charles D. Dawe, has been appointed contralto soloist of Euclid-Epworth Memorial Church, filling the position formerly occupied by Alice Shaw Duggan.

FLORENCE M. BARHYTE.

Thurlow Lieurance and Edna Wooley  
Begin Second Tour of Season

LINCOLN, NEB., Feb. 21.—Thurlow Lieurance, composer and pianist, and his wife, Edna Wooley-Lieurance, soprano, recently began their second tour of the season, after having completed a tour by automobile of 6200 miles, giving twenty-nine concerts in forty days. Traveling by rail, Mr. and Mrs. Lieurance left for their first concert in Keokuk, Iowa, after which they are booked to appear in cities of the Middle West and East.

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## American Institute of Operatic Art Makes Ready for Opening Next June

THE American Institute of Operatic Art, the developing of which has been progressing apace at Stony Point, New York, has announced that it will be ready to begin the training of its first opera company in June. By the late fall a company, which will be equipped with a repertoire including one American opera, a standard work sung in English and one example of each foreign school of music, will be ready to tour different sections of the country, presenting opera at popular prices.

Among the buildings at Stony Point are the Decorative Art Studios, one of which, 60 by 160 feet, is already completed. Its two stories are of fireproof stone, steel and concrete construction; the first floor being devoted to the costume and property departments and the upper floor to scenic art. The second studio, which will be 200 by 60 feet, will be completed late this spring. When finished, these buildings will be among the most modern and complete scenic studios in the world, permitting both methods of scenic painting, on frames and floors. Here the American students of scenic and decorative art will work side by side with the great masters of the world, who will be engaged and brought to Stony Point to create scenic productions.

The theater is of faced natural stone and steel construction, fireproof throughout. It stage will have the most modern equipment and will be supplied with an entirely new method of stage lighting. The stage itself will be as large as that of the Metropolitan Opera House. A unique feature of this stage will be the two prosceniums, one opening into the rehearsal auditorium, seating about 500, and the other into a natural amphitheater, seating 15,000.

In one section of the Library Building there will be assembled and preserved a complete library of American folk-lore and folk-music. Other sections will contain folk-lore and music of other nations. The collection of operatic, pantomimic, orchestra and ballet scores will gradually be built up into a great reference library. Another section will house the museum of decorative art and contain, among other things, complete models of scenic productions. In another section there will be the library devoted to decorative art.

In the laboratory of light experiments and researches will be carried on, looking toward new and modern development of stage lightings and effects.

Provision is being made in the dormitories for women and men, and in the individual cottages, scattered over many acres, for over 300 persons. The main dining hall with cuisine arrangements, and assembly halls, will occupy approximately 250 by 75 feet. A large gymnasium and open-air athletic and recreation field are being provided for. F. Burrell Hoffman and Murray Hoffman are the building architects.

Experts in the various departments are now being engaged and will be assembled at Stony Point, where it is purposed to bring together the American singers, instrumentalists and dancers, who have had professional experience in this country and in Europe. Here the experts will pass judgment and classify them, according to their abilities, as the professional nucleus for the institute's initial effort, the operatic organization. To this professional nucleus will be added young aspirants for operatic careers, gathered from cities and towns throughout the entire United States.

Conservatories, music schools and private studios throughout America will be invited to send their most talented graduates who, in their judgment, are equipped for professional careers. They will be received at Stony Point and may remain there for a month, if need be, free of expense during the testing period, while they are under the daily scrutiny of the various experts who will pass upon them without regard to name, previous history or connections. Only talent and schooling will be considered.

The highest possible standard will be maintained. Americans will be given the first opportunity to fill all rôles. If during the first season sufficient Americans cannot be found who measure up to the standard, foreign talent will be employed. Aspirants who successfully pass the elimination test will be immediately assimilated with the professional units and thoroughly rehearsed

under the direction of unquestionable authorities.

Creative talent will likewise find equal opportunity at Stony Point. Composers and librettists, scenic and decorative artists, will have opportunity to live and work under ideal conditions and in an artistic atmosphere conducive to their best effort.

### Josef Hofmann to Spend Summer Abroad

Josef Hofmann, pianist, will spend the summer at his home in Switzerland, sailing for Europe some time in May. Mr. Hofmann has already been engaged to make a number of appearances in Great Britain in the early fall and will return to the United States to begin his next American tour on Nov. 9, playing throughout the East and Middle West until Dec. 16. He will make two appearances in New York next season, and has been engaged to give recitals in Boston, Cleveland, Philadelphia, Washington, Chicago and Rochester and for two appearances with the Detroit Symphony. After the first of the year Mr. Hofmann is planning to make a tour of the Pacific Coast.

### Maria Ivogün Returns from Far West

Maria Ivogün, coloratura soprano, who has repeated her success of last season on the Pacific Coast, has returned to New York, where she will give a recital in Carnegie Hall on the afternoon of March 7. Her program will include arias by Mozart and Pergolesi, songs by Brahms and Grieg, the Gavotte from "Manon," and the Villanelle by Dell'Acqua. Following songs in English by Josten, Hadley and Cottenet, she will render a number by Johann Strauss. Max Jaffe will be at the piano. Mme. Ivogün was accompanied on her tour of the West by her husband, Carl Erb, who was especially impressed by the sight of the Grand Canyon.

### Maria Kurenko Coming Next Fall to Make Postponed Tour

Maria Kurenko, Russian coloratura soprano, who was engaged to come to the United States to make her first American tour under the management of the Wolfsohn Musical Bureau last fall, but was detained in Europe on account of illness, will come to America next fall for her début. She has now fully recovered from her recent illness and will appear in the leading cities of this country during the season of 1925-1926.

### Kathryn Meisle to Remain Under Management of Calvin Franklin

Through an error in the announcement regarding Kathryn Meisle, the Chicago Opera contralto, as coming under the management of the Wolfsohn Bureau, it was made to appear that Miss Meisle would be under the exclusive management of that bureau. The Wolfsohn Bureau has arranged to make some of the bookings for Miss Meisle, by special arrangement with Calvin Franklin, Miss Meisle's manager.

### Benno Moiseiwitsch Returns to London

LONDON, Feb. 14.—Benno Moiseiwitsch returned early in January from a triumphant tour of Europe, playing in Paris and Brussels several times in recitals and with orchestra, and also making a visit to the Riviera. Appearing with the Queen's Hall Orchestra, on Jan. 24, he again won the plaudits of the public and the critics for his playing of the Rachmaninoff Second Piano Concerto.

### London Welcomes Toscha Seidel

LONDON, Feb. 14.—London gave a warm welcome to Toscha Seidel, violinist, upon his return to this city after an absence of several years, in a recital in Wigmore Hall, recently. He was greeted by a capacity audience and the critics were more than favorably disposed to him.

Alexander Brailowsky has been engaged to give an all-Chopin program in Symphony Hall, Boston, on Tuesday evening, March 10.

Vincente Ballester, baritone, has been engaged to appear as soloist at the Ann Arbor Music Festival next May.

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### Contraltos:

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"The conclusion brought the audience to its feet with a *unified ovation*."—*Los Angeles Herald*, Jan. 30, 1925.

"Erna Rubinstein has been compared to Kreisler, but she is more like a reappearance in the world of Paganini himself. *Amazing, stupendous, astounding technique*, that sets one marveling. The maturity of the whole performance was unbelievable."—*Portland Oregonian*, Feb. 3, 1925.

"This young woman has the poise of a veteran and will undoubtedly climb to *great musical heights*. She brought to the work of Mendelssohn all of the subtleties, *shadings and artistry* that such a composition requires."—*San Francisco News*, Jan. 24, 1925.

"Erna Rubinstein has *rare talent and remarkable technical equipment, spontaneity and a good, sure tone*."—*Los Angeles Record*, Jan. 30, 1925.

"Such *mature splendid tone* does not come our way every day—and to find it at the command of a slip of a girl *seems sheer magic*. We can only hope that we shall have the great good fortune to hear her again soon; *her genius is of a rare order*."—*San Francisco Bulletin*, Jan. 24, 1925.

"She gave promise of becoming a second Kreisler, for the *tone combined a wealth of warmth and nobility*."—*Portland Journal*, Feb. 3, 1925.

"Miss Rubinstein has a *tremendous equipment*, her *virility is outstanding*. Her tone and phrasing in the andante was *exquisite* and the last movement she did at an *electric tempo*."—*Los Angeles Times*, Jan. 30, 1925.

"She has poise, and under that assurance beats the vital pulse of an eager temperament. Her phrasing is clean and sharp as the lines of an etching, and her *tone, always impeccable in pitch, has clear and pure resonance*."—*San Francisco Chronicle*, Jan. 24, 1925.

"Miss Rubinstein played *magnificently with lustrous tones and perfect mastery*, making the remarkable arpeggios and cadenzas *thrilling*."—*San Francisco Call and Post*, Jan. 24, 1925.

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## MINNEAPOLIS FORCES VISIT TERRE HAUTE

Verbrugghen Conducts Two Concerts  
Including Well-Attended Children's  
Program

TERRE HAUTE, IND., Feb. 21.—The Minneapolis Symphony, with Henri Verbrugghen conducting, gave two very successful concerts here on Feb. 4, under the local management of George Jacob. A four o'clock matinee for school children packed the house, more than 200 being turned away. The moderate admission fees were only fifty cents for students, and no seats were reserved. The teachers in the schools had been preparing the children in appreciation of this concert for several weeks, describing to them the orchestral instruments, and having records of the program played for the pupils.

Five minutes after the doors were opened, there was scarcely a vacant seat in the house. When Mr. Verbrugghen appeared and made a short talk to the children they showed keen interest. The experiment was a very successful one, considering that most of the children were untrained musically and had never before attended a concert of this type. Several encores were given. The beautiful solos of Gustave Tinlot, concertmaster, added much to the enjoyment.

A very appreciative audience was present at the evening concert. The writer has never heard a more beautiful reading of the Tchaikovsky "Pathétique" Symphony than Mr. Verbrugghen gave. He was recalled several times with a storm of applause. Beautiful work was done by the band throughout the program. Paul Lemay, viola player, and Joseph Chabr played short solos with finish.

The excellent attendance at these two concerts shows that it is easy to attract local audiences for concerts of good music, if moderate prices prevail.

Pupils of L. Eva Alden gave an excellent piano recital at Rose Home before a large audience. The program ranged from Bach, Scarlatti and Loeilly to Liszt and Debussy. Emerson Van Cleave, young violinist, won applause by his commendable playing of a Handel Suite with Ruth Patton at the piano. Mr. Van Cleave, Miss Patton and Mary Watson were recalled after their solos. A short children's program preceded that of the older pupils, given good by youngsters from five to twelve.

L. EVA ALDEN.

## OREGONIANS HAIL IVOGÜN

Portland MacDowell Chorus in Annual  
Concert Aided by String Trio

PORTLAND, ORE., Feb. 21.—Maria Ivogün was heard in a concert in the Elwyn Series recently. The musical brilliance of her florid singing aroused the audience to a high degree of enthusiasm. She sang numbers by Mozart, Brahms, Josten, Hadley, Strauss, Cottenet and Winkler, and gave seven encores. Max Jaffee was the accompanist.

The MacDowell Club Chorus, led by W. H. Boyer, made its annual appearance recently. Assisting was the MacDowell Club String Trio, composed of Clara Stafford, violinist; Ruth Lorraine Close, harpist, and Prospera Pozzi, cellist; Jeannette Boyer Xanten, soprano, sang the solos, and Margaret Laughton played the flute obbligato in "Night" by Saint-Saëns. May Van Dyke Hardwick was the accompanist for the chorus.

The Monday Musical Club presented Stuart McGuire, baritone; Harold Bayley, violinist, and Lucien Becker, pianist, in a concert lately. Dorothea Schoop was the accompanist.

The Treble Clef Club, Rose Coursen Reed, conductor, furnished the program for the last municipal concert. The soloists were Beulah Barendick, Nina Leavy and Helen Fromme Schedler. The assisting artists were Marie MacDonald, violinist, and William Boone, organist. Edgar Coursen and Florence Youney were the accompanists.

JOCELYN FOULKES.

## Public to Blame if Composer Writes Only Encore Songs, Says Anne Stratton

A GENERAL appreciation of English literature is one of the greatest obstacles facing the American composer today, in the opinion of Anne Stratton. Many a composer, she believes, is discouraged from seeking his inspiration in the field of classic poetry because he knows, generally through experience, that his efforts will be wasted and his song remain unsung.

"Great songs must find their inspiration in great literature," said Miss Stratton. "Anyone who knows the representative composers in this country today and is familiar with their ideals and with their work knows that their knowledge and sympathies embrace practically the whole field of literature. And yet the native composer is accused of being a writer of encore songs and is even condemned if he writes something that is melodious enough to catch the popular ear."

"But what else is there for him to do if he is ever to hear his songs sung? Would Schubert, Schumann and other great song-writers have been able to compose their immortal songs but for the texts supplied by Goethe, Heine and others? But, beautiful as they are, their songs would remain unsung but for the popularity of the poems in their homeland. Of course, there are many teachers and many singers who have a keen appreciation of the best there is in literature and who love poetry almost as much as they do music. But there are many who look upon poetry as something too mystic and esoteric to be generally understood. Too many musicians regard the study of literature as the layman looks upon the study of music—it is all right for those who are born



Anne Stratton, Song-Writer

with a love for it, but it is a waste of time for the reader of detective stories."

### Knows Public Taste

As Miss Stratton suggests, she "speaks from experience." As the composer of several songs that have found their way into the programs of some of the most prominent singers before the public, she knows something of the taste of both singers and public. "Boats of Mine," which is published by Harold Flammer, under the name of Anne Stratton Miller, has been sung with great success by Anna Case, Florence Macbeth and other artists, and Miss Stratton has lately made a Duo-Art accompaniment of it. "May Magic" is another song which has found particular favor, and she has been

able to inject something of the languid spirit of her native South in "A Plantation Ditty," "Wash Day" and other lyrics. "Dusk Comes Floating By" and "From Out the Long Ago" are other songs which have recently been published by the Boston Music Company. With the exception of her earliest numbers, all her compositions are listed under the name of Anne Stratton.

What Miss Stratton admits to be the thorn in the flesh, however, is her setting of Browning's "Parting at Morning." Always a lover and student of literature, she was able to put her best efforts in these favorite lines from Browning. "The ugly duckling," she calls it, because she yet has faith that it will find a place among her best-known songs and perhaps be transformed into the swan. The publishers, who are always more interested in the musical side of a song than in its text, praised her work. Music teachers and singers played it over and thought it beautiful. Then they read the words, saw the name "Browning," and placed it on the shelf. "What's it all about?" they asked, shrugging their musical shoulders and wishing that she had written the music to understandable lyrics. But Browning? Oh, my!

Yet Miss Stratton is not altogether disheartened. She has inherited something of the do-or-die spirit that characterized her forebears in the pioneer days in Texas, and she continues to find her greatest delight in studying the masterpieces in literature and expressing her reaction in terms of music. For that purpose she is ideally situated, having left the crowded districts of New York a year or so ago for the comforts of a colonial farmhouse in Darien, Conn. Here, in "Old Hundred," the legend which the house has borne within the memory of the oldest inhabitant of the village, Miss Stratton finds an opportunity to nurture her love for poetry and an ideal place in which to find her inspiration.

HAL CRAIN.

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## WINIFRED MACBRIDE PIANIST

MAKES ANOTHER SUCCESS AT AEOLIAN HALL

"One of the best of the many new pianists heard here this season"—Sun.

N. Y. Herald Tribune (Lawrence Gilman)  
ENGLISH ARTIST PLAYS MASTERPIECES WITH SKILL IN  
DISTINCTIVE PROGRAM

Miss Winifred Macbride, the English pianist who made her New York debut in October, gave a second recital last night at Aeolian Hall. Her program was worthy of emulation; for almost all of the works on it were either masterpieces or music of distinction, or at least of interest. She played no trash, and no intolerably hackneyed pieces; though her major numbers were as familiar features of recital programs as the Twenty-four Preludes of Chopin, the Carnival of Schumann, and Brahms' Variations and Fugue on a Theme of Handel. Miss Macbride's other numbers were drawn from Rachmaninoff, Ravel, Palmgren and two contemporary Englishmen, John Ireland and Herbert Howells. Miss Macbride displayed last night, as at her first recital, admirable musicianship in phrasing, in the use of tone colors, in the adjustment of dynamics. She plays with sweep and breadth and power, with a tonic vigor and an admirable clarity. A well filled house heard her with manifest pleasure and rewarded her liberally with applause.

### N. Y. Times

She possesses a fine, useful technic which is sweetened by a warm, cheerful temperament. Her ideas are clear and decided and she is strongly influenced by her composer. When Miss Macbride plays Brahms, Chopin and Schumann she thinks in terms of Brahms, Chopin

and Schumann. Her perceptions are sensitive and unforced; while her runs and quick passages are finely spun, she does not emphasize brilliance for its own sake.

### N. Y. Sun

Miss Winifred Macbride, a young English pianist, who was first heard here early this season, gave a second recital last evening in Aeolian Hall. Miss Macbride showed courage and fine sense of proportion in the arrangement of her program. She has an admirable finger technic, clean, sure and fluent, and a good appreciation of rhythm and phrasing. Her interpretative power showed to much advantage. In her performance she maintained admirable understanding and taste, and she met the works' difficult technical demands with agility and finish. Her playing in Chopin's Preludes was strictly in the confines of good taste and gave poetic enjoyment. Miss Macbride is in possession of much sound musicianship and she thinks for herself. She is therefore bound to make her way. Last evening she proved herself to be one of the best of the many new pianists heard here this season.

### N. Y. American

At her second piano recital which took place in Aeolian Hall last night, Winifred Macbride gave a very satisfying exhibition of her talent. Added to an intelligent understanding and the skill to reveal the obvious and inner beauties of her programme pieces were a steady assurance and good style.

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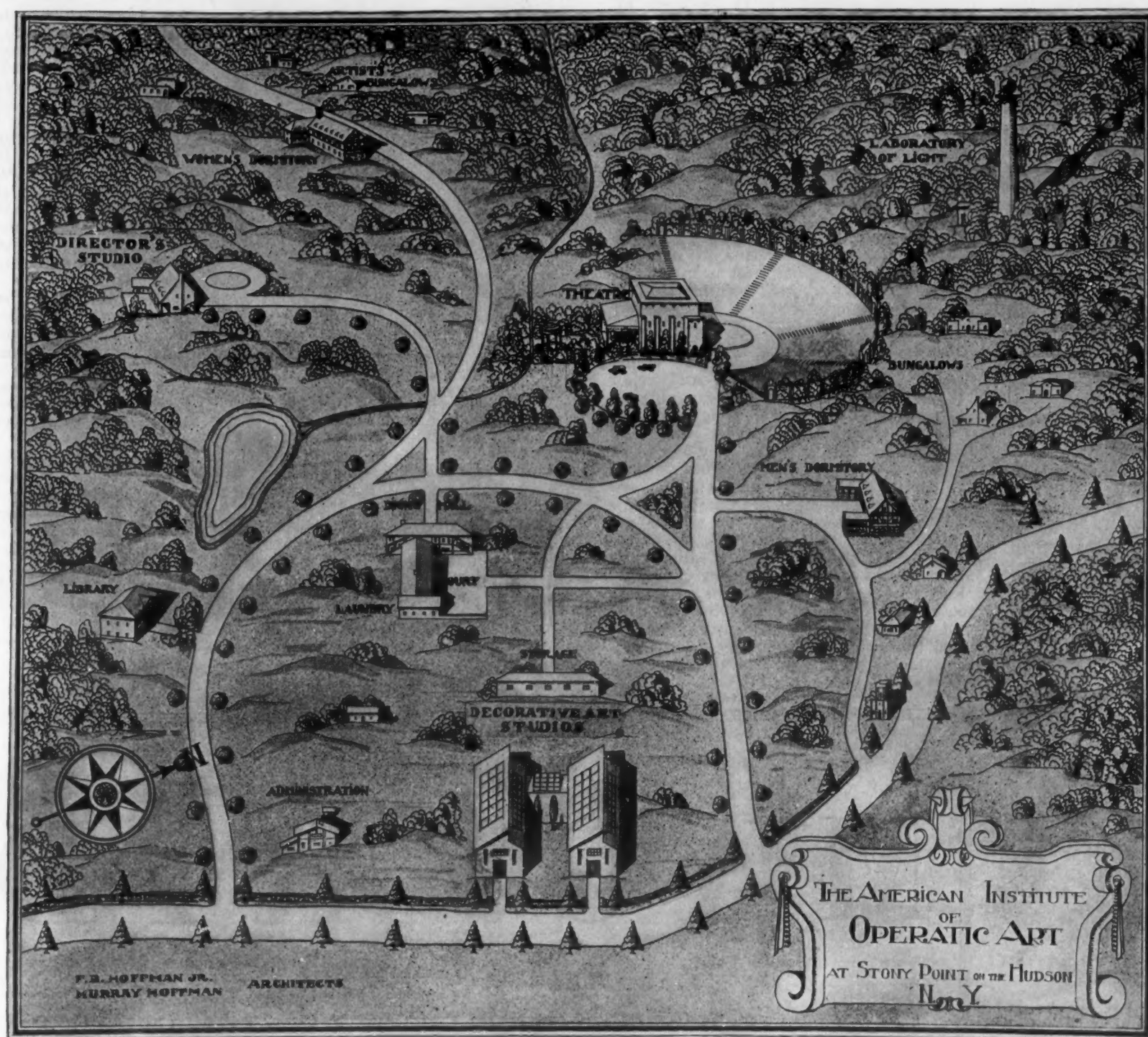
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ARCHITECT'S landscape drawing showing arrangement of grounds and grouping of buildings at Stony Point-on-Hudson, the American Institute of Operatic Art, of which Max Rabinoff is Director General. This project, which has been quietly developed during the last eighteen months, is now ready to begin active operations. Buildings are being pushed to completion and, under present plans, will be ready for occupancy in June. At that time the Institute's initial undertaking, the assembly and training of the first American National Grand Opera Company, with a cast of Americans, will be begun under recognized masters of the divers branches of Operatic Art. It is the purpose, in the late Fall, to have the first company make an extended American tour with a repertoire of American and foreign operas. The premiere of the American National Grand Opera Company is being planned for the One Hundredth Anniversary of the first appearance of foreign Grand Opera in America.

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## RECITALS IN LONG BEACH HEADED BY MARIA IVOGUN

## Club Celebrates Seventeenth Anniversary and Students Are Among Musicians Who Give Concerts

LONG BEACH, CAL., Feb. 21.—Maria Ivoğun, soprano, was rapturously received in the Municipal Auditorium on Feb. 6, when she was presented by Kathryn Coffield, director of the Seven Arts Society. The program was one of the most enjoyable heard here this season, and the singer responded to numerous encores. Max Jaffe was an excellent accompanist.

Charter Day was celebrated by the Woman's Music Study Club with a luncheon and program in the Hotel Virginia. This was the seventeenth anniversary of the club's organization. The president, Mrs. O. G. Hinshaw, presided. Speakers were Abby De Avirett, Frank H. Colby, editor, *Pacific Coast Musician*; and L. D. Frey, conductor of the choral section of the club. The musical program, arranged by Mrs.

W. T. Moore, was given by Clifford Lott, baritone, and Elsie Manion, violinist.

The Glee Club of Northwestern University of Evanston, Ill., gave a concert in Grace Methodist Episcopal Church recently.

The advanced orchestra of Polytechnic High School, George C. Moore, leader, gave an excellent program in the Municipal Auditorium on Feb. 9.

Mrs. J. T. Fisher, mezzo-soprano and pupil of Joseph Ballantyne, and Harold Driver, pianist, a pupil of Clarence E. Krinbill, gave a recital recently. Other teachers who have presented pupils are Ethel Willard Putnam, Alice Durham, Pearl Beckman, Gertrude M. Harmon and Blanche Rudolph.

Eva Anderson, leader of First Baptist Church Orchestra, presented the ensemble in a splendid program.

Mrs. H. J. Summers, contralto; Mrs. Wallace Matthie, soprano, and Helen Cook Evans, pianist, gave a program for the Ebell Club recently.

ALICE MAYNARD GRIGGS.

One of the Season's Greatest Pianistic Successes Was Made by

## LEFF POUSHNOFF

Mr. Pouishnoff Will Return for a Brief Tour to Cover January, February, March, 1926

For reprints of the American criticisms, programs, terms, etc., address

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The Dean of New York Critics,

Mr. W. J. Henderson (Sun) said in part:

"... this player effected his entry into New York in a quiet and unheralded manner, but by his performance he at once made it clear that he is one of the finest new pianists heard in this city in a long time. . . . No finer piece of pianistic management of dynamic and tone coloring has been heard in Aeolian Hall in many a day than Mr. Pouishnoff displayed in the opening passage of the concerto. . . . As for his playing of the colossal work throughout, it was, in short a widely varied and fine demonstration of rare musical talent admirably developed."

Mr. H. T. Parker (Boston Transcript) in the course of his observations said:

"Like to Mr. Kreisler or Mr. Paderewski seems Mr. Pouishnoff—the virtuoso and musician who is also a cultivated man of the world."

BALDWIN PIANO

## CHICAGOANS GIVE BALTIMORE SERIES

Henry Hadley Leads His Work with Symphony—Recitalists Heard

By Franz C. Bornschein

BALTIMORE, Feb. 21.—The short season given in the Lyric by the Chicago Civic Opera Company began on Feb. 11 with a brilliant performance of "Thais," in which Mary Garden, appearing in the title rôle, scored her accustomed success. With her in the cast were Joseph Schwarz and José Mojica, who were the seconds to the prima donna. Feodor Chaliapin appeared as the principal character in "Mefistofele" on the second night, when his associates were Edith Mason and Forrest Lamont. The last opera was "Gioconda," in which Rosa Raisa was acclaimed, together with Augusta Lenska, Cyrena Van Gordon, Giacomo Rimini and Virgilio Lazzari. Conductors for the season were Giorgio Polacco and Roberto Moranzoni. The orchestra, chorus and ballet contributed to the success of the ensemble. Local guarantors of the season and Dr. Hugh H. Young, chairman, worked industriously to win public support for the enterprise. Frederick R. Huber served as local representative for the Chicago Civic Opera Company and directed the managerial details.

Henry Hadley, as guest conductor, presented his "North, East, South and West" Symphony at the fifth concert of the Baltimore Symphony on Feb. 8 in the Lyric Theater. The melodious composition was received favorably and the composer-conductor was greeted with loud applause. The Vivaldi Concerto in A Minor for string orchestra was read with routined skill. In the interpretation of the "Roman Carnival" Overture of Berlioz, Mr. Hadley brought out crisp effects which intensified the brilliant scoring.

"What Next in Music?" a discussion of modernism, which Marion Rous, pianist, presented before the Baltimore Music Club in the Emerson Hotel on Feb. 7, gave the audience food for thought.

Charles D. Isaacson, chairman of the Chicago Art Commission, gave several lectures in the interest of the brief opera season and also to create a better understanding of the meaning of music to the community. He addressed the Baltimore Music Club and spoke at the Baltimore Museum of Art and at a meeting of the City Club.

Lionel Tertis, viola player, with Frank Bibb at the piano, gave the thirteenth Peabody recital on Feb. 6 before a large audience. Brahms's Sonata, Op. 120, was read by both artists with genuine musicianship. The Bach Chaconne as transposed for viola and a charming group of ten pieces by Matthew were given. Encores were added upon insistent demand.

The fourteenth Peabody recital was given by Dusolina Giannini, soprano. Her admirable vocal command, fine interpretations and dignity of style, added to beauty of tone, lifted this recital to a plane of lofty art. The program included a French group, an aria from "La

Reine de Saba," some Italian and Spanish folksongs and classic numbers, presented with glowing freshness. Meta Schumann, the accompanist, was represented as composer with two songs, "Thee" and "Recompense."

## CURTIS INSTITUTE BEGINS FACULTY RECITALS SERIES

List of Teachers Increased by Additions to Preparatory Department—Students Fulfill Engagements

PHILADELPHIA, Feb. 21.—Two series of faculty recitals have been inaugurated by the Curtis Institute of Music, one being held in the foyer of the Academy of Music and the other in the concert room of the Conservatory Department Building.

Mme. Charles Cahier, contralto, who is associated with Marcella Sembrich, Perley Dunn Aldrich, Horatio Connell and Mrs. Wood Stewart on the voice faculty, opened the first series with her recital on Feb. 12. A representative audience greeted her.

The series to be held in the Conservatory department was inaugurated on Feb. 5, when Emanuel Zetlin, who is a member of the violin faculty, gave the program.

Mr. Connell appeared as soloist in the first concert of the fortieth season of the Treble Clef Club, given in the Bellevue-Stratford Hotel.

Students of the Curtis Institute have taken active part in various musical activities. Helen Buchanan Hitner, pupil of Mme. Sembrich, appeared on the authors' night program given by the Browning Club. David Finkelstein, studying under Mme. Cahier, sang at the Sunday night concert of the Philadelphia Music League in the Aldine Theater. Elizabeth Barringer and Herman Makruzen, studying under Mr. Aldrich, interpreted songs of the troubadours at a lecture on comparative arts given by Prof. Jean B. Beck of the department of romance languages, University of Pennsylvania. Ethel Righter Wilson, a pupil of Mme. Sembrich, was soloist with the Mendelssohn Club, which celebrated its golden jubilee in the Academy of Music on Feb. 10 and 11.

Additions to the faculty of the Curtis Institute, announced by Grace H. Spofford, executive secretary, included Daniel Bonade, who will teach clarinet; Sol Cohen, to give lessons in trumpet and cornet playing, and Gardell Simons, who will instruct trombone students. All three are members of the Philadelphia Orchestra.

Miss Spofford also announces that heavy enrollments in the preparatory department have necessitated forming additional classes in musicianship under Angela Diller and in harmony and ear training under George A. Wedge. The appointment of Miss L. M. Nickerson of Cleveland to the piano faculty is likewise announced.

Leopold Stokowski, who is a member of the advisory council as well as the faculty of the Institute, resumed rehearsals of the students' orchestra on Feb. 6 after absence upon his mid-winter vacation, during which Michael Press of the violin faculty conducted.

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**NEW YORK**—A first class violinist and thorough musician who plays with smoothness and breadth, warm quality and technical skill. Showers of notes fall without effort.—Herald-Tribune.

**BOSTON**—In the Kreutzer Sonata he attained classic perfection. His beautiful tone is rich and dark in the lower register, bright and golden in the upper. His technique is flawless.—Transcript.

**CHICAGO**—He played with a show of bravura that astounded the audience.—Maurice Rosenfeld.  
Gorgeous tone—stupendous dexterity—imperturbable poise—astonishing facility.—Edward Moore.

**PHILA.**—Sasha Culbertson has a volatile and romantic temperament admirably controlled by a vast and capable technique.—Bulletin.

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VOCALION RECORDS



# Débutants Give Programs in Week of Fewer Recitals

**New York Hears First Recitals of Decided Promise Though Concerts Diminish Greatly in Number—Several Newcomers of Season Give Second Recitals Before Audiences of Size and Old Favorites Pack Halls with Enthusiastic Music-Lovers Who Applaud Programs of Unusual Excellence**

NEARLY half the recitals given in New York's concert rooms during the past week were by débutants and several more by artists new this season. Among the first were Jeannette Vreeland, Doris Doe, Ludwig Pleier, Irma Woolen, Arié Abileah and Marguerite Valentine. Others heard for the second time were George Morgan, Gabrielle Leschetizky and the Elman quartet.

## Jeannette Vreeland's Début

The wisdom of beginning a concert career elsewhere than in New York was attested by the highly pleasurable recital given in Aeolian Hall the afternoon of Feb. 16 by Jeannette Vreeland, who made her New York début after having sung with success in other cities. Though there were some minor details of Miss Vreeland's singing and platform manner which suggested the studio, her program as presented yielded a sense of surety and self-command infrequent among vocal fledglings trying their wings professionally. Miss Vreeland, blessed with a voice of much tonal charm that has been beautifully cultivated, already has about traversed the path that transforms the gifted student into the satisfying artist. Additional experience apparently is all that is needed to complete the transition.

The young soprano's program was one distinctly well chosen. Beginning in the customary way with music of the elder day—Haydn, Mozart and Old English airs—she presented in turn a group of Marx, Strauss, Hugo Wolf and Erich Wolff songs in German; an air from Bizet's "Pearl Fishers" in French, a subsequent French group, and a concluding sheaf of songs in English. In such songs as Wolf's "Zur Ruh" and Pierné's "Le Moulin," the latter of which was repeated, the voice was of an exquisite quality, velvety in its texture, and sensitive in its emotional appeal. Sometimes, as in the Strauss "Cécilie," a high note took on a suggestion of hardness and shrillness foreign to the voice's normal timbre; but there were many other upper tones of a lovely, rounded quality which quite effaced these occasional lapses from an easy and unforced production.

There was evident in Miss Vreeland's singing an appreciation of melodic line and an innate feeling for style. She wisely abjured songs calling for weighty

dramatic emphasis, the voice coming to the ears as still a rather light one, though mellow as to quality. The high tones occasionally had a volume which prophesied a much fuller resonance with the further development to be expected from continued singing.

Highly enjoyable as it is today, Miss Vreeland's voice apparently is one with greater possibilities before it, a shining goal which should be an incentive for continued hard work. For one thing, she can improve her enunciation. If it is quite good now, it can yet be made more precise and sharp—a detail that will aid in making the present charm of her singing a little more communicative and personal. At Monday's recital she was excellently accompanied by Herbert Goode. The audience was altogether cordial and appreciative. O. T.

## Doris Doe in First Recital

Doris Doe, a contralto of luscious voice and very obvious other gifts which she will find valuable in a concert career, made her début in Aeolian Hall on the evening of Feb. 16, with Frank La Forge at the piano. Miss Doe began her program with Marcello's "Quella Fiamma," which she sang well, and followed this with the Berceuse, "Fa la Nana" and the popular "In Mezo al Mar," by Geni Sadere, an excellent study in contrast. The succeeding group was in German by Erich Wolff and Hugo Wolf. The first was "Alle Dinge Haben Sprache," which gave Miss Doe an excellent opportunity to display her fine low notes. The Hugo Wolf songs, though not, perhaps, the best by this composer, were done in artistic fashion and the singer's German was worthy of favorable comment. The next group, in French, had its fine moments. Rhené-Baton's "Il Pleut des Petales des Fleurs" has been overdone this season, equally so, Koechlin's silly "Le Thé," but the latter composer's "Si tu le Veux" was less hackneyed and Coquard's "Plainte d'Ariane," and it was in both of these that Miss Doe secured her best effects. The final group was in English, by MacDermid, MacFadyen and La Forge. Viewed as a whole, Miss Doe's recital was not only a promising début, but also a very interesting one, which can be said of very few newcomers. J. D.

## The Brahms Club in Concert

The Brahms Club of New York, Leo Braun, conductor, gave a concert at the Waldorf-Astoria on the evening of Feb. 16. Although still a young organization this women's chorus gave a highly interesting program of Italian, French, German and English compositions in a decidedly commendable manner.

The club began with Caccini's "Amarilli" and arrangements by Mr. Braun of two Schubert songs, all of which were done full justice. Following this, Max Bloch, tenor of the Metropolitan, who was assisting soloist, was heard in the Racconto from "Bohème." The club's second group included arrangements of songs by Lully, Duparc, Vidal and Gretchaninoff and after the intermission they were heard in a group of Negro spirituals. Mr. Bloch then sang songs by Strauss and Hermann and the concert ended with songs by Brahms, three of

which were arranged by Mr. Braun, and also his Ode to Music.

The singing of the chorus throughout the evening was of a high order. The Club responded instantaneously to the conductor's beat and the excellence of attack and shading showed careful and painstaking preparation. The "Ode to Music" was accompanied by a small orchestral combination including Bertrand Hirsch, violin; Samuel Bellison, clarinet; Bruno Jaenicke and Adolph G. Schultze, horns, and Theodore Cella, harp. Rachael Leon accompanied admirably at the piano. W. R.

## Ludwig Pleier, 'Cellist

Ludwig Pleier, 'cellist, made his first New York appearance in recital in Aeolian Hall on the afternoon of Feb. 17, with Emanuel Balaban at the piano. Mr. Pleier's program began with "Gesangsene," by Kaun, and Volkman's A

Minor Concerto. The second group was of pieces by Grieg, Messager, Mozart and Davidoff, after which Haydn's D Major Concerto was played. The final group was of compositions by Mr. Pleier, including an Intermezzo, a Menuet, "Valse Bluette" and a Fantasie entitled "Hungaria."

Mr. Pleier's playing proved sonorous in quality and musicianly in content. He was undismayed by a broken string in his first number and throughout the program showed himself fully the master of the possibilities of the instrument. The Volkman Concerto was especially well played and a Chanson of Messager was an interesting lyric bit. Mr. Pleier's own pieces were all of considerable charm and should be a welcome addition to the repertoire of music for the 'cello. J. A. H.

[Continued on page 31]

## MARIE Rappold's Triumph Singing "Aida"

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### Philadelphia Record—Feb. 13, 1925.

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### Philadelphia Evening Bulletin—Feb. 13, 1925.

"Marie Rappold's interpretation of the title rôle was excellent in its histrionic and vocal aspects. She sang with rare flexibility and rich feeling and her aria, 'Ritorna Vincitor,' brought a robust response of handclapping, as did her splendid third act solo, 'O Patrie Mia.'"

### Philadelphia North American—Feb. 13, 1925.

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**A**FTER a year's absence Alfred Cortot returns to America with fresh honors. His important contributions to the development of French music, as pianist, teacher and orchestral conductor, have made him one of the guiding spirits in the art of his country. Cortot was recently accorded a new distinction, having been presented with the Gold Medal of the London Philharmonic Society. Gounod was the only other Frenchman to be so honored. American audiences are eager to hear and acclaim again Cortot's superlative art at the piano.

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## Pertinent Topics Given Deft Treatment in New Volumes

THE reviewer of books concerned with things musical often finds himself in a region most barren and undelightful. At such times a little green bush of writing will stand forth as a thing of great beauty. Perhaps it is for this reason, that Edwin Evans' *The Margin of Music* (Oxford University Press, American Branch) seems so pleasing. Independent of such possibilities, the book has undoubted charm.

The essays—the term itself promises morsels of pleasure—are of an informal, yet important, quality. The reader feels that a lesser Lamb has wandered about among things musical, jotting his calm and attractive ideas at the prompting of some chance musical contribution—or “leading” contribution, for that matter. The titles can easily be imagined as those of some mellowed English essayist who has somehow become involved in purely musical writings: “Taste,” “An Example from Spain,” “Two Pianos” and “The Mystery of Music” hint at such loveliness as even Max Beerbohm creates in a different field of the essay. While it cannot honestly be said that the style nor the matter which Mr. Evans has given us is of this supreme charm, the comparison is not too strained. He has taken subjects about which much dull stuff has been written and has given us writing that it is no effort, but an actual pleasure, to read. And for that reason we are ready to give him a good round of applause, if not a small laurel leaf.

### Use of the Voice

Clara Kathleen Rogers' (Clara Doria's) book, *Your Voice and You* (Oliver Ditson Company), offers no involved treatise on vocal music nor any part of it. Neither does it pretend to be a superlative piece of musical writing. It is thoroughly practical in purpose,

its purpose being to explain as plainly as possible the use of the voice in its various stages of development and how those stages may most valuably be approached.

As a handbook for students and those singers just entering into the realm of professional musicians the book is of decided value. Miss Rogers—or, rather, Clara Doria—has authoritative experience on which to base her writing. There should be no hesitancy in following anything she may have to say about the technical side of the art, and the book should prove of great help to many students and singers in the more advanced stages.

### On Program Making

No genius that we know of has been eternally silenced by the carelessness or the folly of the teacher under whom circumstance has placed him. Some, however, have been retarded and others forever limited in their expressions by just such influences. Again, very gifted students have been turned from great careers by the mismanagement and poor guidance of their mentors.

Harriette Brower's *What to Play—What to Teach* (Theodore Presser Co., Philadelphia) is a valiant effort to avert future mistakes, on the part of pupils and teachers, in the field of program making. From a long and, need we say, a patient time with many pupils and programs, Miss Brower has gathered the facts which she has incorporated in her book. The things included in *What to Play—What to Teach* are strikingly practical without being dull or boring. Miss Brower has given us, as it were, a very wholesome food which we did not grow tired of nor long to avoid. She does not go about this art of program arranging and its effect upon students in a vague and theoretical manner. The very programs themselves are set before one, and teachers and pupils with any perception can see that Miss Brower's contribution is a real one.

LAWRENCE LEE.

### PAULSEN WORK GIVEN

Chicagoan Leads His “Sketches” With Sherwood Players—“Messiah” Is Sung

CHICAGO, Feb. 21.—One of the most interesting appearances of the season was that of P. Marinus Paulsen as conductor of the Sherwood Orchestra at the Fine Arts Recital Hall recently. This skillful musician has brought his youthful players to an admirable unity and has developed their tone and technique in a most resourceful manner. Excerpts from “Rienzi,” “Meistersinger” and Tchaikovsky's Fourth Symphony displayed the orchestra's degree of proficiency.

A feature of the concert was the performance of the conductor's four “Oriental Sketches,” entitled “Just in the Hush Before the Dawn,” “The Caravan,” “A Desert Song” and “Temple of Allah,” all excellently written and suggested by lines of Lawrence Hope. The works were most cordially received. The soloists were Helen Bickerton Cole, soprano; Audrey Call and Charles Zika, violinists, and Harold Van Horne, pianist.

Frank Earnest conducted a performance of “Messiah” in the North Park College auditorium last night, given by the combined choruses of the American Philharmonic Society of Chicago and the North Park College chorus. Olive June Lacey, Esther Muenstermann, Arthur Boardman and Burton Thatcher were the soloists. Mrs. Nyvall Matson and Harry Carlson accompanied.

Ford Rush and Glenn Rowell, radio artists, were soloists at the Commonwealth Edison Orchestra's popular concert on Feb. 5. Morgan L. Eastman led a program including Suppé's “Boccaccio” Overture and works by Herbert and Shelley.

### Music and Art Are Theme of Boston Lecture

BOSTON, Feb. 21.—The Porter Musical Association presented Dr. Edward Howard Griggs in a lecture on “The Function of Music in Relation to the Other Fine Arts” in the gallery of the Boston Art Club on Feb. 11. F. Addison Porter, honorary president of the association,

before the program began, read the object of this organization as stated in its by-laws: “to bring to the art of piano playing and teaching the richest possible ethical and artistic background.” The program began with a performance of the first movement of Rubinstein's D Minor Piano Concerto by Minnie C. Wolk, acting president of the association, with accompaniment on a second piano by Laura Huxtable Porter. On the walls of the gallery was exhibited a collection of works painted in Spain by Maurice Fromkes. The audience was large and appreciative.

W. J. PARKER.

### GIVE HOME MUSICALE

Mr. and Mrs. George Hawley Are Hosts at Their Boston Residence

BOSTON, Feb. 21.—A private musicale at the home of Mr. and Mrs. George Hawley afforded abundant musical entertainment for many friends on a Sunday evening. The contributing artists were Esther Case, soprano, Elizabeth Sheridan, contralto, and Frank Sheridan, pianist.

Miss Case was heard in solo numbers by Scarlatti and Boresen, in a group of old Swedish songs, and added encore numbers. Mrs. Sheridan sang works by Handel, Paisiello, Brahms, Grieg, Brockway and Quilter, adding two Negro spirituals as encores. Mr. Sheridan was the accompanist for both artists. The two singers included in their program duets by Marchesi, Delibes, Boito, Galtrissi and others.

Mr. Sheridan's contributions to the program included piano works of Chopin and Brahms.

Following supper, many of the guests remained to hear numbers on the large organ in the Hawley residence, played by their host, Mr. Hawley, and by Albert W. Snow, organist at Emmanuel Church. The guests included a number of persons prominent in the musical life in Boston.

W. J. PARKER.

Ulysses Lappas, tenor, will sing at the Commodore Hotel, New York, for the International Florist Ball on March 4. He will leave immediately thereafter for Havana, where he will appear in two concerts.

# HARRY FARBMAN

American Violin Virtuoso

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AN EXACT REPRINT

BOSTON EVENING TRANSCRIPT.  
FRIDAY, NOVEMBER 21, 1924

### CONCERT-CHRONICLE

#### Toward the Sun

UNQUESTIONABLY a new violinist of the first rank has appeared in the person of Mr. Harry Farberman, who gave a recital in Jordan Hall last evening. By the way in which he feels, by the way in which he conveys feeling to an eager audience, by the apparently unlimited means he has at his command for conveying what he feels, by all these and many another telltale sign, one readily recognizes in him the master musician. Paired with Mr. Carl Lamson, accompanist second to none, equalled by few, he gave to his audience an evening of unmitigated pleasure, delight, inspiration. The programme was not as announced. For large virtuoso-piece, Saint-Saëns' Concerto in B minor gave way to Vieuxtemps' “Grand Concerto.” Likewise Chausson's “Poème” replaced Cesar Franck's Sonata. The final group was well chosen from the usual violin miscellany: Kreisler's version of Pugnani's *Præludium* v. *Allegro*, Wilhelm's arrangement of Chopin's D major Nocturne, Kreisler's transcription of a Dvorak Slavonic Dance, Achron's “Hebrew Melody,” Wieniawski's “Russian Carnival.” To the demands of the justly enthusiastic audience—larger than the usual “Jordan Hall audience,” by the way—he responded with three extra pieces, one after Chausson's “Poème,” two at the end of the programme.

Before hearing Mr. Farberman one was inclined to be disappointed at the substitution of Vieuxtemps' fiddler-music for Saint-Saëns' finely chiselled Concerto. With his first phrase, revealing a tone of the most exquisite loveliness, one began to become reconciled; as phrase followed phrase one became fascinated, bound, by the justice of the interpretation, by the compelling qualities which Mr. Farberman mysteriously enough, found in this virtuoso-music. As the music lead into the Cadenza, one became convinced that here was a young man who had not only good tone, not only supreme feeling for musical values, but also sufficient technique to meet the demands of the most difficult music, more, to meet the demands of his exacting conception of good performance. And as the Cadenza gave way to the Adagio, one found that his excellent tone could modulate to the most melting, almost vocal, tenderness, that it could be vibrant with pathos. With the Allegro his feeling for sharp, aggressive rhythm became apparent; harmonics glistened; the Concerto rounded itself out into a satisfying whole. If it is a great achievement for Mr. Farberman to make this exceedingly difficult music seem easy, it is far greater achievement for him to make this rather thankless music seem vital, indeed to make it glow with interest.

Though substitution of Vieuxtemps for Saint-Saëns had caused anxiety, substitution of Chausson for Franck was welcomed. Great work though Franck's Sonata surely is, it is played much more than Chausson's “Poème,” almost too much, perhaps, while the “Poème” still deserves often to be heard. In it, new qualities of the artist revealed themselves. In alternation with the piano, the lovely opening phrases gave forth song, lyric song, such as the Concerto had not, could not have yielded. As the phrases piled upon each other, as they mounted to climax after climax, as they reached dizzy heights, still they continued to sing, to flow in lyric quality. And upon such heights new wonders showed themselves; the trills, all but out of reach of the hand, were not



technical display, they still continued the essential lyricism of the piece, added but welcome quiver to the descending melodic line.

Not the least achievement of Mr. Farberman throughout all this is his entire freedom from mannerism. He stands erect upon his feet and plays. He does not sway from side to side; he does not make the violin describe wide arcs through the atmosphere surrounding his person; he does not bend over it as if to charm it by magic look. Moreover, he is not stiff nor constrained in appearance. He takes a position natural, easy, on occasion intense; he plays naturally, easily, and when he so feels his music, intensely. As with his manner on the stage, so with his interpretation of the music. Of fervors, high fervors, there are many; of mannerisms, such as many an artist of earlier day would have considered legitimate means of underlining his ideas, there are none. Rarely has there been, could there have been, better balance between restraint and passion. Justice, deep, inexorable justice is the essential quality of Mr. Farberman's playing.

The smaller pieces at the end added but little to one's impression of Mr. Farberman; rather did they serve chiefly to reinforce previous impressions. The *Præludium* added perhaps a little wonder at the clean swiftness of the rush over the pianissimo cadenza-figures, and the Allegro gave one the feeling that never could anything have been so completely satisfying as its moding and marshalling of phrases. The Nocturne sang, as had the “Poème” earlier. The “Hebrew Melody” revealed a richness of deep, dark tone, not so fully heard before. The “Russian Carnival,” simply a bag of all possible manner of fiddlers' tricks, merely underscored the previous impression that to Mr. Farberman there are no unsolved technical problems.

A. H. M.

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NEW YORK, FEBRUARY 28, 1925

## RIVALRY IN NOVELTIES, AND WISDOM OF ALL-MODERNIST PROGRAMS

ON its face, rivalry in bringing new music to light should be highly desirable. But the several guilds and leagues which appear to be competing in a race to be the first to acquaint the ears of New Yorkers with the most recent products of extremists at home and abroad, may be defeating their own ends, through the very quantity of the novelties they are cramming into the cornucopia.

The audiences attracted to these apparently competitive concerts inevitably are much the same, including among them a considerable number of open-minded patrons who are earnestly trying to keep pace with the day's developments in music making, and who can scarcely be expected to confine their listening to the programs of any one coterie. These are hearing such a clutter of unfamiliar works as to overtax their receptivities; indeed, when one new work follows another, and a third and a fourth and a fifth ensue on a single program; and when that program yields place a week later to another of similar guise, though differently sponsored, it is only to be expected that one novelty will cancel another and that the impressions retained of any of these works will turn out to be amazingly slight.

After listening to this sort of thing through several seasons, a friendly observer comes naturally to question the wisdom of all-modernist programs, especially those budgeting an array entirely of "first-time" compositions. Presumably those who promote these programs do so for the purpose of giving new works a public hearing, and not merely for the sake of performing them. There is a difference between the two which needs scarcely be enlarged upon—the difference between a group of musicians getting together and trying over a num-

ber of compositions for their own pleasure, and a public concert affording new works opportunity to establish themselves if they have in them the qualities to make them worth while. Obviously, the music played must reach others besides those performing it and a little additional group of persons who may be regarded as specialists in music of the kind, if these concerts really are to have the character of public hearings for the compositions played, rather than that of private entertainments. Merely to perform unfamiliar music is not to give it a hearing in the sense that presumably is intended at these concerts.

\* \* \*

The question arises, after almost any one of these all-modernist programs, whether any of the works given has been permitted to exert its full power or appeal, because of the surfeit and bafflement resulting from the presence on the same program of other compositions equally new and strange; and when one outstanding novelty does so assert itself, whether this does not react unjustly against the others, as when some savagely vigorous and perhaps garishly-colored larger work dwarfs a composition of a more delicate and elusive charm, which might have insinuated itself into the affections in other surroundings. The same situation, of course, arises in all program-making, but it is particularly to be deplored where new music is involved, and where the purpose of the program avowedly or presumably is to give this new music its opportunity of proving its quality.

The rule of the survival of the fittest works out, pitilessly enough, in deciding the longevity of music after it has gained some measure of public recognition. It is scarcely the rule to govern the production of new music being brought forward for a first hearing, with an honest effort being made in behalf of each composition to place it in as favorable a light as possible at its baptismal performance. The fittest may prove prejudicial to other works of a not unworthy character, and even the fittest may fail to assert its worth if the audience has been jaded and perplexed by sundry experiments tending contrariwise or else too similar in aim and manner.

\* \* \*

Music critics, whatever their faults, are trained and experienced listeners. When they confess, as they often do, that no very definite impression regarding a new work is to be gained from a single hearing, what is to be expected of the others in an audience? Yet, only in very rare instances are there repetitions of works brought forward on programs of the type under discussion. To say that they are not worth repetition is to assume an attitude of blanket hostility and is to question very sharply the judgment of those who brought the music forward for its introductory hearing, since it is only fair to assume that in sponsoring so much that is experimental they feel that a fair proportion of the music given has some real merit or significance. That this music may not have met with any unusual reception is by no means conclusive evidence that its sponsors were mistaken. Additional hearings might prove them right. The annals of music are filled with instances of compositions which came into their own gradually, rather than at first blush.

\* \* \*

These considerations lead naturally to two suggestions. One is that the guilds and leagues be content to include in their programs some works not essentially of an experimental character, so as to give the new compositions sponsored a better opportunity to publish their individual qualities. The other is that these program-makers give more thought to repetitions of works already presented rather than apparently washing their hands of them once they have been publicly performed.

This is not to imply that these organizations should alter their character so as to become mere concert-giving societies rather than promoters of new music. But it does call for a certain moderation, which, it is reasonable to believe, will promote their present purposes more than a competitive scramble to glut our audiences with more of modern music than even the most willing ears can discriminate for and against, much less retain and assimilate.

WITH the jazzists still making fox-trots of borrowed classics, another light opera has come along with melodies extracted from symphonies. Jazz and operetta may benefit, but devotees of the "popular" may shy at "serious" music in the future, not because it is so serious but because they find it "old hat."

## Personalities



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 Rehearsing the Répertoire

When Lawrence Tibbett recently leaped into operatic stardom over night, the young American baritone set an excellent example for other artists in not ceasing to study. He is here shown working in the studio of Frank La Forge, American composer and pianist (left), with whom Mr. Tibbett studied before his engagement by the Metropolitan. Arias from "Falstaff" and other operatic numbers may be included on the program which Mr. Tibbett will present on his forthcoming concert tour. Songs by Mr. La Forge are also included in his recital repertoire.

Romaine—A portrait of Ninon Romaine was painted some time ago by a South American artist, D'Allaroa. The American pianist has been the subject of several studies in oils, and, incidentally, she "hates sitting for painters!" But recently the artist permitted Xander Warshawsky to finish a picture of her at the piano, which interested visitors to a Paris exhibition. The portrait has been purchased by an American connoisseur, who is sending it to New York.

Van Vechten—If George Gershwin writes his promised grand opera in the jazz idiom for a Negro cast, it will probably be to a libretto by Carl Van Vechten. At least, it is reported that the composer of the "Rhapsody in Blue" has asked the latter to prepare a book suitable for the work. Mr. Van Vechten is well known for his books of essays on musical subjects, the latest of which, entitled "Red," has recently appeared. He was for some time a music critic in New York, and more recently has turned to writing novels.

Os-ke-non-ton—A cable recently came from across the Atlantic announcing to Os-ke-non-ton, Mohawk Indian baritone, who recently appeared in recital in New York, that if he could sail a week earlier than scheduled several more dates could be added to the thirty or more already booked for him. Os-ke-non-ton wasted neither time nor words beyond an appreciative grunt, it is said, but sailed the same day! The singer has previously appeared in London, where his native songs and costumes aroused interest.

Middleton—The "morning after feeling" about a recital is sometimes as diametrically opposite to the "night before" as it is in other and more celebrated usage. But in the case of Arthur Middleton the contrary has proved true. After Mr. Middleton sang in Amsterdam, N. Y., recently the local superintendent of schools wrote to his managers, Haensel and Jones: "I am writing to express my appreciation of the recital given last night by Mr. Middleton. The audience was enthusiastic, and it still remained so the day after."

Austral—Although Florence Austral, dramatic soprano, whose name is derived from her native land, Australia, spent some time in the United States several seasons ago, she has never made public concert appearances here. Miss Austral, it was recently announced, will come to America in May to sing as soloist at the Cincinnati Festival. She has been heard in Wagnerian rôles with the British National Opera and also appeared in the German season at Covent Garden last spring.

D'Alvarez—The gifts as linguist which Marguerite D'Alvarez possesses recently came in opportunely when she appeared in the West Side Court in New York as witness in the case of a woman who was accused of impersonating her. While the contralto was waiting to testify, a Spanish sailor who was charged with purloining a shirt was brought before the judge, but as he knew no English, could not make his answers properly. Mme. D'Alvarez, who knew the tongue of this particular province, translated for him, and the man in gratitude confessed his fault, but made the plea that it was a "very old" shirt!

Amato—The return of Pasquale Amato to the American concert stage, reported as imminent some time ago, has apparently been deferred for the nonce. Mr. Amato recently restudied the title-rôle of Moussorgsky's "Boris Godounoff," and was scheduled to sing it for the first time in Germany at the Berlin Grosse Volkoper recently, where the Italian baritone has appeared from time to time in the past as guest artist. He has also sung in concert in other European cities. The baritone was some time ago reported to be devoting himself to the science of agriculture on his Italian estate. Be that as it may, Mr. Amato has a fondness for succulent sprouts and he often insists on garnishing his roasts with his own hand.



# Point and Counterpoint

By Cantus Firmus, Jr.

Visits from Some Virtuosi



URRY calls from the Elysian Fields must be very disturbing to the dead great of the musical world. What with the prevalence of Conan Doyle ectoplasms and other spiritist manifestations, it must be a dull day indeed when somebody isn't summoned to a séance! So many books on the subject have detailed confidences whispered into mortal ears by tone-poets from Paganini to Patti that it is a pity these beloved shades don't post letters in automatic writing to the newspapers to jack up some statements inaccurately reported.

The respected lady who seated herself at the easel and directed by supernatural agencies, drew pictures to interpret the works of Chopin and Scriabin, was performing some very good publicity work—for the composers.

"They're giving my 'Prometheus' in a lecture-recital in Squedunk up on earth," Scriabin might murmur anxiously. "I fancy I just must be on hand to see that nothing goes wrong. Up-bound elevator, please!"

The élite of the local musical world are considerably upset when in the middle of her exposition the local lecturer stops suddenly and gasps.

"Some influence is trying to come through," says the village spiritist. "Speak, visitor! The piece was written on clay tablets with a can-opener? I can't believe it. However, Alexander Nicolaievitch, you ought to know."

Richard Redivivus

THERE is an awed moment. "Before you sing 'Dreams,' Stella," remarks our clairvoyant one, "Wagner wants you to know that he is much annoyed by your slip on the pitch in the second measure. Frau Wesendonck uttered an impatient exclamation in limbo the last time it happened, and the composer had to add a drop of *eau de cologne* to his best heavenly handkerchief. Just a moment. I hear another message: 'Thank Heaven, she doesn't sing my Liebestod!'"

As for false notes in the Liszt transcriptions, it is no wonder if the temperamental male virtuoso of Blanktown feels a wistful plucking at his sleeve during his performance of the "Rigoletto" Paraphrase!

"I shall sing 'The Rosary,'" announces the local tenor persuasively at a parlor celebration.

"No, you won't!" booms the voice of Ethelbert, the author, through the Fourth Dimension. "I'm dashed if you will. My lawyer will call on you—"

But the music goes on. It is bound to.

A Soldier's Day

As Some Well-Known Hymns Have It.

THE proposal to influence military manners by hymns might result in this:

6.00 a. m.—Reveille, "Christians, awake."

## Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### Improving Violins

Question Box Editor:

Why are old violins better than new ones? F. M. K.  
Montreal, Feb. 20, 1925.

It is not mere age that improves violins, but constantly being played upon by fine performers. "When good tones are produced upon a violin" says Elson, "the sounding boards are vibrating in symmetrical figures. A constant subjection to such vibrations causes the fibre of the wood to become equally elastic and to take up such vibrations with more amplitude and sensitiveness than in a new instrument."

### The Positive Organ

Question Box Editor:

What is the origin of the term "positive" as applied to the organ? J.  
Newport News, Va., Feb. 21, 1925.

It meant originally an organ in a fixed position in contradistinction to a smaller

6.45 a. m.—Rouse Parade, "Art thou weary, art thou languid?"

7.00 a. m.—Breakfast, "Meekly wait and murmur not."

8.15 a. m.—Colonel's parade "When he cometh."

8.45 a. m.—Manoeuvres, "Fight the good fight."

1.00 p. m.—Dinner, "Come, ye thankful people, come."

3.15 p. m.—Lecture by officers, "Tell me the old, old story."

4.30 p. m.—Dismiss, "Praise God, from whom all blessings flow."

5.00 p. m.—Tea, "What means this eager, anxious throng?"

6.00 p. m.—Free for the evening, "Oh Lord, how happy should we be."

6.30 p. m.—Out of bounds, "We may not know, we cannot tell."

7.00 p. m.—Route March, "Onward, Christian Soldiers."

9.00 p. m.—Last Post, "All are safely gathered in."

10.15 p. m.—Lights out, "Peace, perfect peace."

10.30 p. m.—Inspection of guard, "Sleep on, beloved."

11.00 p. m.—Night manoeuvres, "The day Thou gavest, Lord, is ended."

### Traitorous Tympani Taps

NOT all is Goldmark that glitters, and the music that emanates from the fife must often strike horror to the conductor's breast. The following anecdotes were related by Mr. Bellstedt, writes P. W. of Cincinnati.

The double-bass player in our orchestra at a rehearsal was playing just one note after another on the same pitch, when the conductor stopped the orchestra and asked the double-bass what he was playing. He said he was playing his part correctly. The conductor called the librarian to look at the part. The double-bass was playing from the drum part!

WHILE playing at New Orleans Exposition with his band, the same musician had just begun the "Tannhäuser" Overture when he was astonished by a cry of "Pop corn and peanuts." In order to get silence at any price, he stopped the orchestra and bought \$9 worth of them from the eager youths.

British critic to Schumann after hearing the B Flat Symphony? V. N. L.  
New York City, Feb. 19, 1925.

You probably mean "the broken crockery school." Schumann's music was also referred to as "delirium tremens."

### The Lute

Question Box Editor:

I should like to know the derivation of the term "lute." F. M.

It is supposed to come from the Arabic, "Al'ud" as the instrument was introduced into Western Europe at the time of the crusades.

### First Opera

Question Box Editor:

In what country was opera first produced and when? G. H. A.  
Ithaca, N. Y., Feb. 12, 1925.

## Contemporary American Musicians

Jeannette Vreeland  
No. 367

JEANNETTE VREELAND, soprano, was born in Los Angeles, Cal., on Sept. 30, 1896. She received her general education entirely in private schools, first in Wolcott's School for Girls in Denver, Colo., and then in Ossining, N. Y., from which she graduated after vocal study under Perry Averill, and returned for a post-graduate course. Miss Vreeland had received training along the established lines of harmony, theory and piano. Returning to Denver, she took up the study of the voice under John Wilcox and Hetty



Photo by Nicholas Muray  
Jeannette Vreeland

turning to Denver, she took up the study of the voice under John Wilcox and Hetty

In Florence, Italy, at the marriage of Henry IV of France and Maria de' Medici, in 1600.

### About Rinforzando

Question Box Editor:

Does the musical term "rinforzando" refer to only one note or can it be used of a passage? B. K.  
Cairo, Ill., Feb. 21, 1925.

It is usually employed as affecting only the note over which it is placed but may be used for a phrase or a whole passage.

### Messenger's "Véronique"

Question Box Editor:

Is Messenger's opera "Véronique" a grand opera or a light opera? A. B. B.

Fort Worth, Tex., Feb. 22, 1925.

A light opera and an unusually beautiful one.

Louise Sinf. While in Denver Miss Vreeland met Percy Rector Stephens, New York vocal teacher, and began study with him, which was continued in New York. Miss Vreeland has been under his tutelage since 1919. She has appeared with many leading American orchestras in numerous engagements. Among these have been the New York Symphony, Walter Damrosch, conductor; the Boston Symphony, Pierre Monteux, conductor; the Detroit Symphony, under Ossip Gabrilowitsch, and the Cleveland Symphony, with Nikolai Sokoloff as leader. Miss Vreeland has appeared in festivals at Springfield and Syracuse among others and with the Handel and Haydn Oratorio Society. She has also sung at various prominent clubs in the country, among them the Liederkreis. She made her debut in recital in New York in Aeolian Hall on Feb. 16, 1925. Miss Vreeland was married to Percy Rector Stephens on Sept. 14, 1921, and is living in New York at present.

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## Women's Colleges Neglect Technic of Music, Asserts Seminary Director

HIGHER education in too many instances involves a mere cramming of masses of badly related facts, and it has often been reported that in this process the actual practise of art and music has little place, according to Julia Moss, director of music at Washington Seminary, Pennsylvania. "Being in the swim" of social life at many colleges demands a rigid adherence to standards of dress and deportment and even of popular types of thought, she avers. Many major women's colleges of the eastern United States have rigid academic requirements, but relegate actual performance of music to a minor position.

That the student who enters their doors with a fine musical preparation received in secondary schools is liable to lose technical facility and even interest in the subject during four years of college study, is her belief. She asserts that the neglect by colleges of the most broadly cultural and scientific of all arts is affecting the secondary schools in that there is a gradual crowding out of the arts which require time for mechanical drill with the object of perfection of expression.

This condition prevails owing to college entrance requirements, and the great bogey of "college comprehensives," the demands of which frighten students into dropping all subjects which cultivate special talent and self-expression in order to cram so many pages of a certain number of academic textbooks in a given length of time, says Miss Moss. After the goal is reached, if indeed it is, there is still no time for practical music. There is ample time and opportunity for theoretical studies and appreciation of the art and biographies without number, but for the student with special talent for musical expression practically nothing is done, she states.

"This was Count Ilya Tolstoi's criticism of our general system of education when he visited America. He remarked that the systematic organization was splendid, but that all students were 'ground through the same mill' and that individual talent was given no chance to develop. Was he not right?"

"I have spent five or six years in the careful training of students who wished a college education later," said Miss Moss, "and anticipated, when they chose one of the leading women's colleges of the East, that they would enjoy to the fullest the further development of their chosen branch of music under the guidance of the well-known masters who are the 'headliners' of the music departments. These young people left me well equipped with repertoire and with good playing ability."

### Do Colleges Kill Music?

"They struggled through the freshman year with about one short period allotted to them for their practise of music, to keep their technic and add new works to their repertoire, but it was discouraging. The sophomore year made even greater demands upon their time, so that in the general demand of class and college curriculum, social life and activities, their individual music work was crowded out. The result was that at the end of four years at college there was nothing left of their ability to express themselves in the talent with which they had been endowed."

A striking example of this neglect occurred recently, she relates. A young lady who entered college in possession of a brilliant musical repertoire was forced to regale her friends at a social gathering, after her first year, by a performance of "Maple Leaf Rag" because she had had no time at college to keep up her classics!

"There are a number of instances in which college graduates have returned to me to 'get back' their playing ability," the teacher states. "But in those four years the muscles have become hardened and set to other occupations, the mind has lost the discipline of memorizing musical notation. And to their chagrin these students find that they have hopelessly lost, as concerns playing facility, the four best years of their life."

"This deplorable condition has not yet affected the better colleges of the West, where every cultural subject is

given opportunity. There are, for example, Lawrence College at Appleton, Wisconsin and Oberlin College at Oberlin, Ohio, which keep up the highest standards of practical music.

"In our rather remote college town in western Pennsylvania there has been a struggle to foster and build upon the talent found in the locality," said Miss Moss. "Washington and Jefferson Colleges turn out each year graduates in piano, voice, violin and organ, who are equipped to earn a livelihood in the musical profession. The students recognize these advantages to the extent that whole programs can be given at Washington Seminary by the young men and boys of the music department."

In conclusion, Miss Moss expressed a hope that before it is too late and before several generations suffer from the neglect of music in the curriculum, more secondary schools will begin to "stand for that which is good." It is deplorable, she said, to sacrifice the training of the most noble and cultivating of arts in order that schools may become "feeders" for a few narrow-minded and despotic colleges for women.

## MILWAUKEE GREETSS CHICAGO SYMPHONY

### Roland Hayes Makes Local Début—Shattuck in Piano Recital

By C. O. Skinrood

MILWAUKEE, Feb. 21.—The concert given by the Chicago Symphony in this city last Monday night had as its principal item Brahms' Third Symphony. The organization's popular conductor, Frederick Stock, found new beauties and new fires in this gracious work. Other numbers on the program were by Dukas, Rimsky-Korsakoff, Cornelius and Liszt. Margaret Rice was local manager of the event.

Immediate popularity was won by Roland Hayes, tenor, who sang in the Pabst Theater, Feb. 5, under the management of Miss Rice. Mr. Hayes appeared for the first time here, but his reputation had apparently preceded him and the house was crowded. This artist sings attractively in every lan-

guage he attempts. He has great skill in pianissimo and a refined style. The accompanist, William Lawrence, was equally successful. Many encores were demanded by the audience.

Arthur Shattuck, pianist, played at the Pabst Theater last Sunday afternoon with his accustomed style and vigor. This concert was also sponsored by Miss Rice. Four studies by Chopin were given in scholarly and interesting style. A group by Bach, Scarlatti and others was followed by works of Rachmaninoff, Debussy, Sauer and Liszt-Busoni.

Dean Liborious Semmann of Marquette University had charge of the meeting in Milwaukee of the board of examiners of the Wisconsin Music Teachers' Association. Plans were made for the State voice and piano contest in Eau Claire on May 5. Plans for the State Music Teachers' Association examination were also discussed. Mr. Semmann, president, was assisted by the other officers of the association and by a large board composed of leading musicians of the State. Other officers are: Frank Olin Thompson, vice-president; Mrs. E. B. Loofboro, Janesville, secretary, and Annie Heilman, treasurer.

More than 900 persons attended the concert of devotional music given last Sunday in the West Allis High School Auditorium under the leadership of Ernst Fahnestock, supervisor of music in the West Allis schools.



# GEORGES ENESCO

VIOLINIST

## RECENT SUCCESSES

### WITH ORCHESTRA

#### WITH CHICAGO SYMPHONY ORCHESTRA

Enesco is a personality. In the Bruch D minor Concerto he produced a virile, robust, and yet singing tone, a clear manner of expression. He made a success with his rendition of the Concerto, and was recalled a number of times.—*Daily News* (Maurice Rosenfeld).

Enesco is a fine violinist. Himself a creative musician, he naturally has the composer's viewpoint of music. There was eloquence in his delivery of the declamatory passages of the Bruch Concerto. This music makes great demands on the interpretive force of the player, but Enesco gave it with a vigor that was convincing. The tone was full and solid, and the rhythmic accents forcefully given. The melody flowed with grace from under his fingers. Fine playing which won for him great applause from the public.—*Evening Post* (Karlton Hackett).

#### WITH CLEVELAND SYMPHONY ORCHESTRA

Enesco is a master of his instrument. His delivery of the adagio in the Bach Concerto was beauty's voice itself. To the performance of Chausson's "Poème" he brought a sensitive appreciation of its lyric phrases, and intensity and order in its more emotional episodes. Great was his success. He was applauded with enthusiasm.—*Plain Dealer* (James M. Rogers).

For Georges Enesco to captivate Cleveland is nothing new. Last night's reception was merely a repetition of that bestowed upon him last year, and the further acclamation of Cleveland's appreciation of his genius. In the Bach number he commanded a rare and delicious beauty. The Chausson "Poème" was played with an extraordinary insight, with a tone that was subdued and yet emotional enough to fire his hearers to a high pitch of enthusiasm.—*Times* (Eleanor Clarage).

### IN RECITAL

#### CHICAGO

Enesco found the tonal symbols for the mood of remote nobility of the César Franck Sonata in the subdued warmth of his vibrato, which combined to produce a magic thing, altogether lovely.—*Herald and Examiner* (Glenn Dillard Gunn).

When Enesco and the Franck Sonata joined forces, there was a meeting with a thrill for every music-lover. Enesco is a poet. In his playing there is all the variety of inflection and appeal of exalted speech.—*Daily Journal* (Eugene Stinson).

#### CINCINNATI

There is in his interpretation that highly emotional quality that some critics have called soul, others temperament. He commands admiration because of the ease with which he accomplishes difficult technical feats. His handling of double-stopping is truly remarkable.—*Enquirer* (William S. Goldenburg).

Here was genius too great in its magnitude for complete comprehension. If any criticism is to be leveled at Enesco, it lies in this fact—how may a public accustomed to mere virtuosity be expected to know that such art as Enesco's is to be found on earth? He is definitely an experience of the unusual variety.—*Commercial Tribune* (Samuel T. Wilson).

#### INDIANAPOLIS

The Enesco tone pulses with life and color, with romance and poetry. It is emotional, but controlled by musicianship and a scholarly mental development. There is no more colorful personality in the music world today. His technic is tremendous.—*Star* (Grace Hutchings).

He has one of the most superb tones of all the great fiddlers. Its seductive transports enslave one. The effect is volcanic, for one has the feeling that no greater fervency can burst forth from the instrument.—*News* (Walter Whitworth).

#### LINCOLN, NEB.

No more temperamental and poetic violin playing has ever been heard in Lincoln than that of Enesco. The technic of the artist was dazzling to those who understood its difficulties, but it was the sentiment and poetry of his playing that captured the audience.—*State Journal*.

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## NEW SEATTLE CHOIR HEARD IN "JUDAS"

### San Carlo Opera Series and Recital Events Provide Much Interest

By David Scheetz Craig

SEATTLE, WASH., Feb. 21.—The Seattle Oratorio Society made its initial bow, under the baton of J. W. Bixel, in a recent concert at the Plymouth Church, singing Handel's "Judas Maccabaeus." More than 100 singers comprised the chorus, which was assisted by Mrs. Percy Starke, soprano; Winifred Parker, contralto; Marshall Sohl, tenor, and William Hedberg, bass. Carl Paige Wood was organist, and John Sundsten, pianist.

The San Carlo Opera Company gave six evening performances and two matinees here to the largest audiences it has sung to in this city. Fortune Gallo's company was heard in performances most satisfactorily presented. The season was under the local management of the Elwyn Concert Bureau.

Jascha Heifetz was heard in the second concert of the First Presbyterian course recently before a large audience. The violinist played an attractive program brilliantly.

Maria Ivogün, soprano, was heard in

recital at the Plymouth Church in one of the events in the Men's Club course.

The winter concert of the Philomel Club was held recently at the University Methodist Church. This chorus of women's voices was led by R. H. Kendrick. The principal number was Deems Taylor's cantata "The Highwayman." E. Maldwyn Evans, baritone, was the assisting soloist. Harry Burdick was accompanist.

Mendelssohn's "Hymn of Praise" was sung by the University Presbyterian Church choir, under the baton of Mr. Kendrick. The soloists were Mrs. R. H. Kendrick, soprano; Mrs. Joseph Matsen, mezzo-soprano, and Leslie White, tenor. Mrs. Montgomery Lynch was at the organ and Harry Burdick at the piano.

The Cherniavsky Trio made an appearance under the auspices of the Palmerton-Mendel Music Bureau in the concluding concert of that series.

Louise Van Ogle gave the second morning musicale under the auspices of the Musical Arts Society.

The Bohème Music Club gave its second evening musicale recently at the home of Mrs. F. J. Rhodes. The program was given by W. J. Taggart, Roderick Dunbar, Mrs. James G. Boswell, Mrs. John J. Doherty, Violet K. Ball, Mrs. J. S. Harrison and Lillian Leighton. Accompanists were Mrs. Roderick Dunbar, Mrs. W. J. Taggart and Dolores Von Atlit.

### PROVIDENCE APPLAUDS UNIVERSITY CHORISTERS

#### Jeannette Vreeland Is Fêted Soloist—Local Singers Presented in Attractive Recitals

PROVIDENCE, R. I., Feb. 21.—The University Glee Club, John B. Archer, conductor, was heard in Memorial Hall on the night of Feb. 20 before an audience that literally packed the hall. The concert was the second in the series of three given by this popular musical organization during the musical season. The soloist was Jeannette Vreeland, soprano, of New York, and her accompanist was Beatrice Warden Roberts. Earl P. Perkins was the accompanist for the club. The club's program opened with Chadwick's "Ecce Jam Noctis," which was splendidly sung by the chorus of more than fifty voices. In the Hungarian group which followed and also in the descriptive song "Lochinvar" Mr. Archer brought out some admirable effects in shading as well as a fine body of tone. Excerpts from Gilbert and Sullivan operas and songs in lighter vein were also given. Miss Vreeland received an ovation after her opening number, the "Waltz Song" from "Romeo and Juliet," which was delightfully sung, and followed by a double encore. The singer also gave two groups of songs in brilliant style.

Song recitals by gifted local professional singers were a feature of the week of Feb. 16. Notable among these was a recital by Loriania Carington Cross, a young singer who recently returned after a year of study with leading vocal teachers in Rome. It was her musical début in her native city, and a large and distinguished audience gathered in Churchill House on the night of Feb. 17. The recital was given for charity and under the auspices of the Irrepressibles and the Providence Junior League.

Miss Cross has an admirably trained voice of wide range, of power and of beauty of tone. She revealed a finished technique, artistic style, abounding vitality and magnetism throughout her recital. Among her songs were Handel's "Care Selve," "On Wings of Song" by Mendelssohn, Debussy's "Air de Lia" from "L'Enfant Prodigue" and "Lilacs" by Rachmaninoff. Miss Cross also sang Massenet's aria "Pleurez Mes Yeux" from "Le Cid" with telling effect. Mr. McMoon of New York was her efficient accompanist and also played two groups of piano solos. The singer is a daughter of Mrs. Harry Parsons Cross and is prominent socially in Providence and Newport.

A joint recital by Claudia Rhea Fournier, contralto, and Marguerite Watson Shaftoe Watson, soprano, with Beatrice Warden Roberts as accompanist, brought a large and discriminating audience to the Providence Plantations Club on the night of Feb. 19. Both vocalists are among the leading singers of Providence and both have a large

following of musical people. Mrs. Roberts is one of the leading pianists and accompanists of Rhode Island and the official accompanist of the Providence Festival Chorus. The fine program was delightfully sung and included familiar songs and arias, modern songs and a duet from Puccini's "Madama Butterfly." French and German songs were sung by Mrs. Shaftoe, and an aria from Gluck's "Alceste" and Chausson's "Le Caravan" were given with good tone and style by Mrs. Fournier. Both singers responded to encores.

The Chopin Junior Club, organized and fostered by Mrs. Edgar J. Lowmes, president of the Chopin Club, gave its first formal concert before the musical public in the large assembly hall of the Plantations Club on the evening of Feb. 20. An ambitious program was offered by these clever young musicians, the numbers including a sonata for two pianos by Mozart and pieces by French, Russian, Spanish, English and American composers. George Jordan, violinist played the "Hymn to the Sun" from "Coq d'Or" by Rimsky-Korsakoff, "La Capricieuse" by Elgar and, as an encore, Schubert's "Cradle Song."

N. BISSELL PETTIS.

### FORT SMITH CONCERTS

#### Symphony and Other Programs Gain Approbation of Public

FORT SMITH, ARK., Feb. 21.—The Fort Smith Symphony, under Katherine Price Bailey, was greeted by a capacity audience recently in the Joie Theater. Mrs. Bailey, who organized the first string quartet in Arkansas and who is the orchestra's founder, gave a dignified reading of Schubert's B Minor Symphony. Soloists were Edgar Berger, clarinetist; Pearl Jarrard, pianist, and Rebecca Eichbaum, soprano.

The J. W. Jenkins' Sons Music Company, through its manager, L. A. Beltrand, gave Fort Smith one of the courses known as the "Melody Way Piano Classes," a method by W. Otto Miessner. These classes were taught by Hattie May Butterfield of the Southwestern Studios of Musical Art. Over 200 children were enrolled.

The music teachers of Fort Smith and Van Buren presented Frank Mannheimer, pianist, in recital in the high school auditorium recently.

E. P. C.

INDIANAPOLIS.—Lillian Adam Flickinger recently produced "Hansel and Gretel" for the Parent Teachers' Association. Roles were sung by Dorothy Haerle, Janice McSherley, Suzanne Kolhoff, Virginia Lucas, Charlotte Reissner, Mrs. Charles Maxwell, Mrs. Allen Johnson and Dorothy Patton. Mrs. Flickinger played the piano score, assisted by Paula Kipp, pianist, and Louise Schellschmidt-Koehne, harpist.

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# SCHMITZ

## ENSTATION



"Enthralled capacity audience." Richard Spamer, *St. Louis Globe Democrat*.

"Given great ovation." Ray Brown, *San Francisco Chronicle*.

"Played Debussy marvellously." Selby, *Kansas City Star*.

"The playing was splendid, intense, emotional, electrifying in its vividness." James Davies, *Minneapolis Tribune*.

"Lauded as Symphony Soloist." Charles Woodman, *San Francisco Call*.

"Leader of the craft . . . I can conceive of nothing more inspiring than to see Schmitz seated at the piano, his deft fingers discoursing the gospel according to Johann Sebastian Bach." Redfern Mason, *San Francisco Examiner*.

"Played with admirable insight and virtuosity." Olin Downes, *New York Times*.

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## FRITZ REINER GIVES PRELUDE BY GROSS

Instrumental and Vocal Soloists Also Appear with Success

By Philip Werthner

CINCINNATI, Feb. 21.—The Cincinnati Symphony gave its eighth program on Feb. 6 and 7 before crowded houses as usual. It played the "Prelude to a Comic Opera," by Gross, which contained fine melodic phrases developed in good style. There followed the E Flat Concerto of Mozart, played on the piano with much feeling by Wanda Landowska and accompanied by the orchestra very judiciously under the leadership of Fritz Reiner. Mme. Landowska played the Andante and the last movement with great care and with much musicianship. She also gave a group of pieces on the harpsichord, and responded to the applause with two encores. The program closed with a magnificent performance of the Third Symphony of Brahms.

Beatrice Mack, soprano, gave a notable recital in the Cincinnati Woman's Club Auditorium on Feb. 4. She disclosed a beautiful high voice and was the recipient of much applause. She was at her best in an aria by Verdi and a German group. She was given a reception at the home of her aunt, Mrs. Bacherach, in Avondale, on Feb. 8, when many musicians were present.

The Orpheus Club, Daniel Summey, president, gave an attractive program on Feb. 5 in the Emery Auditorium. Under Prover Symons, the club sang with its accustomed vigor, being especially successful in the "Kerry Dance" by Molloy and Andrew's "Sea Fever." The soloist was Cecilia Hansen, violinist, who took her audience by storm. She played a movement from Tchaikovsky's Concerto, and a group of smaller numbers by Glazounoff, Scott and Kreisler, showing great musicianship and fine technic.

PALO ALTO, CAL.—The Fortnightly Music Club gave an unusually interesting program. Two trios for women's voices with obbligatos by two violins, cello, and piano, were novel and beautiful, and songs by British composers were new and interesting. The artists were Bethel Stack, pianist; Lucille Huff Buchanan, soprano; Lisette Emery Fast and Amy Holman Seward, contraltos; Elizabeth Peirce, violinist; Bolton White, violinist; G. Kelso, cellist, and Marguerite Negus, pianist and accompanist.

## "America Must Not Fear Chauvinism," Is Warning of Rose and Otilie Sutro

"THE greatest lesson the American artist is learning abroad today is not to be afraid of Chauvinism," said the Misses Rose and Otilie Sutro, two distinguished piano artists, upon their return to this country after three years of traveling through France, England, Italy, Switzerland, Austria and Germany. "The slow development of a national musical idiom here has been blamed upon many things, from jazz to lack of opportunity for students, from want of discipline to an eclectic spirit that prevails in this country of mixed races. We have a theory of our own, gleaned from our experiences abroad as well as our study of human nature here for many years.

"In France anything is given a chance if it is French; in Italy anything Italian receives a fair opportunity to prove itself worth while, and in each of the continental countries, anything foreign is skeptically regarded at a distance."

The Misses Sutro take great pride in the international spirit of America, but at the same time they believe it is overdone to the point of a dread of exaggerated patriotism, a sort of Chauvinism that is the greatest impediment to the growth of our own music.

"A foreigner could never become an instructor at the Conservatoire. None but a Frenchman can be engaged as regular conductor of one of the big orchestras. No foreigner can get a contract to sing in grand opera, no matter how wonderful his voice may be, and in spite of the fact that great French singers are at a premium today. French publishers are obliged to put out a specified number of new works by French composers each year, and the leading orchestras must devote a certain per cent of their programs to new French compositions.

"Critics will seek some little thing to praise if the work is French. If it is mediocre, but French, they will be as lenient as possible. Foreign artists are welcomed and received according to their deserts, and they would be more heartily received if they would include a French work on their program.

"But in Italy if the foreign artist overlooks at least one Italian composition, he is apt to be overlooked completely by the critics. If we would only follow some of these foreign tactics our



Rose and Otilie Sutro, Two-Piano Artists

composers would quickly gain in prestige and recognition, and you know there is nothing more stimulating than the process of suggestion. If we begin to think we're good, it won't take long before we really are good. Inferiority complexes are disastrous to the growth of ideas."

The Sutro sisters found England also lost in adulation of things foreign, but the English conductor is given a chance in his own country and the English do appreciate some of their own composers. There is no great outstanding composer in the world today, according to the Sutros, and therefore, since we have to accept seconds, why not accept our own first?

"We are doing just as good things as the average foreigner," they insist. "Many artists visit these shores each year and introduce mediocre compositions by unknown composers of their respective countries. The foreign name piques the American's curiosity and the critics follow it up. But why not ask these artists to place at least one American work on their programs in America? By this we do not mean works composed in this country, but written by native Americans. The managers abroad ask the favor of our artists. Why should we not do the same, indulge in a little friendly retaliation? No flower can thrive on pebbles and sawdust.

"Unless we can simulate Europe and cease to fear the bug-bear of Chauvinism (the only thing an American is afraid of!) our composers will never come to the top. There is one woman composer who has been hailed abroad as the foremost of her sex in any country, and that is Mrs. H. H. A. Beach. We played her Suite founded upon old Irish melodies recently and, of course, we often include works of Templeton Strong, the pioneer of two-piano music in this country, as well as Humiston's arrangements of MacDowell's works for two pianos and his version of the "Ride of the Valküre." Yes, there are many fine works for two pianos and all this talk about a limited repertoire is fallacious. We have about 200 compositions, which is the average repertoire of soloists, with a reserve list besides and things constantly coming in. We could give several recitals of compositions written especially for us."

Otilie Sutro has arranged Hadley's "Marguerite" and works of Ethelbert Nevin for two pianos. Several new French works have recently been written especially for them. Among other composers who have dedicated their two-piano works to the Misses Sutro are Schütt, Rudorff, Hollaender, Vuillemin, Floersheim, Bruch, Maurice, Owst, Ashton and Mrs. Beach.

"There is enough two-piano material to give concerts every night for a month without repeating," said Rose Sutro. "America is overflowing with it and so is Europe. In France we were received

with open arms and every inducement is being offered us to settle in Paris, to make it our permanent home. This we are considering very seriously."

"Some time I think we shall write a book of our comic and tragic adventures abroad," said Rose Sutro, "... about our encounter with American jazz in Geneva, getting arrested in Paris, and controversies with customs house officials, but alas! We are busy and must submerge our personalities in our art until the concert season is over. Then we shall 'let loose,' as the saying goes, and reveal the wonderful tales of our three years of travel." H. M. MILLER.

## CARILLON ASSOCIATION NAMES ITS DIRECTORATE

New York State to Have Largest Bell Under Plan Honoring Memories of World War Soldiers

WASHINGTON, Feb. 21.—Officers of the National Carillon Association, which proposes to erect in Washington a great carillon tower with fifty-four bells "in commemoration of the sacrifices and ideals of America in the World War," have been elected as follows: Henry K. Bush-Brown, president; Gilbert Grosvenor, first vice-president; Justice Wendell P. Stafford, second vice-president; John B. Larnier, treasurer; Dr. Erwin F. Smith, assistant treasurer; J. Marion Shull secretary. The executive committee consists of Frank S. Bright, Mrs. J. W. Frizzell. On the board of trustees are Henry K. Bush-Brown, Capt. W. I. Chambers, Frank S. Bright, Walter Damrosch, Florence Floore, Mrs. Augustus Knight, J. Marion Shull, Justice Wendell P. Stafford, Mrs. Robert J. Burdette, Mrs. J. W. Frizzell, Gilbert Grosvenor, Rudolph Kauffmann, John B. Larnier, Newbold Noyes, Mrs. Marx Oberndorfer, W. E. Safford, Mrs. L. M. Sleeth, Dr. Irwin Smith, Mrs. John J. Stahl, Dr. Harvey W. Wiley, Mrs. Thomas G. Winter, Dr. Albert F. Woods.

Under plans previously adopted, each State and territory will be allotted a bell commensurate in size to its losses in the war. New York will have the largest State bell, weighing 18,832 pounds. The largest bell will not be designated for any State but will be known as "the bell of the Allies." It will weigh 22,400 pounds and will cost \$55,000.

Prof. Paul P. Cret will design the carillon tower, which will rise to a height of 350 feet. ALFRED T. MARKS.

## Ralph Leopold Plays Before Washington Fine Arts Society

WASHINGTON, Feb. 21.—Ralph Leopold, pianist, gave a delightful piano-recital on the subject of "The Romanticists" at the Central High School recently, under the auspices of the Society of Fine Arts. Mr. Leopold chose Mendelssohn's Prelude and Fugue, Opus 35; Schumann's "Nachtstück" in F and "Grillen," Liszt's Sonata in B Minor, Chopin's Nocturne in D Flat and Mazurkas in D and A Minor, "Papillon" by Olsen, Arensky's "By the Sea" and "Étude Heroïque" by Leschetizky. As an encore Mr. Leopold played Scriabin's Étude for the Left Hand. Throughout his program, Mr. Leopold displayed fine tonal work and a keen appreciation of the compositions of the romanticists.

## Stamford Gives Welcome to Pianist and Baritone

STAMFORD, CONN., Feb. 21.—Katherine Bacon, pianist, and Giuseppe Martino, baritone, appeared in the Woman's Club on Feb. 11 under the auspices of the Schubert Study Club. Miss Bacon was applauded in numbers by Bach, Brahms, Mendelssohn, Chopin and Liszt. Martino sang numbers by Massenet, Mozart, MacFayden and Leoncavallo. Harriet Purtsman was at the piano for Mr. Martino. J. W. COCHRAN.

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## MODERNIST'S OPERA AND "DANIEL JAZZ" VIE ON PROGRAM WITH "PIERROT LUNAIRE"

Saminsky's "Gagliarda of a Merry Plague" Produced by League of Composers—Unusual Devices Aid in Achieving Grisly Atmosphere—Gruenberg's Setting of Humorous Poem Evokes Titters—Schönberg's "Moonbeam Morbidity" Has Second New York Hearing

ALL the high priests of musical modernity now domiciled in New York apparently were celebrants in Sunday night's ceremonial at Times Square Theater, either as composers, interpreters or avid listeners, with here and there a scoffing nullifidian trying to hold his own among hierophants, transcendentalists and mystagogues. But perhaps, after all, they were just plain music-lovers, keen to know which way the winds are blowing and what the sad sea waves are saying. At any rate, the season's second concert of the League of Composers, assiduous as ever in behalf of new and untried scores, assembled an audience in certain respects as unique and notable as the program.

And of this program, consisting of Lazare Saminsky's "Gagliarda of a Merry Plague," Louis Gruenberg's "The Daniel Jazz," and Arnold Schönberg's "Pierrot Lunaire," it is not too much to say that it was probably the most elaborate and ambitious one yet sponsored by any of Manhattan's several neoteric coteries. The Saminsky and Gruenberg works were heard for the first time, whereas the Schönberg opus was accorded its second performance in New York, this being the only repetition it has received since its introduction to these parts under similar auspices two seasons ago. It was a program to tax the wits, and inventories were in order to see if they were still functioning at the conclusion of the evening.

"The Gagliarda of a Merry Plague" came first—described as a "chamber opera in one act." Mr. Saminsky himself conducted an ensemble of seventeen instruments. Two singers, Richard Hale, baritone, Patricia O'Connell, soprano, and a dancer, Paul O'Connell, comprised the cast. There was a chorus that both sang and spoke, trained by Estelle Liebling, and an array of mimes in support of Mr. O'Connell. The scenery and stage props extended to the orchestra, where chains, strings of oyster shells and a tom-tom filled with buckshot did duty as percussion instruments.

Mr. Saminsky's avowed aim was to compress in the brief space of about twenty minutes a complete opera, by means of high intensification of music and action. In this he succeeded. He also succeeded in establishing something of the grewsome atmosphere of the tale to which he went for his miniature libretto, Poe's "Masque of the Red Death." The chains and the oyster shells really had a part in making the stage picture grisly and repellent.

But aside from this achievement of an uninviting atmosphere, the reviewer must confess he could find little that was of an arresting quality in the score. The choral passages which began and closed the work did not rise above the commonplace, and the voice-writing for the baritone was so tortuous and so unnaturally accented as largely to defy Mr. Hale's best efforts to give it either vocal quality or verbal comprehension. What he could do, he did to his credit, and praise is due also Miss O'Connell and Mr. O'Connell.

Perhaps the orchestral parts had more of purely musical effect, in addition to the atmospheric "props," than escaped from the pit. At any rate, the reviewer was puzzled as to why the expressive title of Poe's ghastly tale was discarded for one so foreign to the mood Mr. Saminsky labored so conscientiously to retain. The dance by which the "plague" enters the castle of the secluded prince no doubt explained the use of "Gagliarda." But surely there was nothing "merry" in this "plague," or in the Saminsky music portraying it.

Just to read in the program book the words of Vachel Lindsay's poem was to be prepared to laugh at Mr. Gruenberg's musical interpretation of these verses in his "Daniel Jazz." To begin with,

"Darius the Mede was a king and a wonder," and Daniel "was the chief hired man in the land" who stirred up the jazz in the palace band, whitewashed the cellar, shovelled in the coal and ran upstairs to answer the bell. Daniel's mother and sweetheart washed and ironed for Darius every week, but that didn't keep Darius from chucking Daniel into the lions' cage because he talked religion. Mother and sweetheart begged the Lord to send Gabriel down while Darius yelled to the lions, "Bite him." Gabriel came, chained the lions down, Daniel got out of the cage, and Darius, observing that Daniel was "a Christian chile," gave him his job again.

Surely here was material to tempt any composer with a cranny in his affections for Negroes and their music. Mr. Gruenberg, essaying the enticing task in Paris last summer, conceived "The Daniel Jazz" for a solo tenor voice, supported by seven instruments of the traditional order, with strings and woodwinds to the fore. For this baptismal performance, Colin O'More was called upon to sing the text after the fashion of a dark-town preacher elucidating the Good Book to his flock, and Howard Barlow was summoned to lead the ensemble. The work had an additional measure of special interest as the result of its having been chosen as one of three American compositions to be heard at next summer's international festival in Venice.

The performance was a capital one, thanks both to Mr. O'More and Mr. Barlow. It brought many smiles and titters and some frank laughter. Broad hints of "Alexander's Ragtime Band" and of Negro spirituals evoked moments of glee. But it could not be said, on the basis of impressions yielded at a single hearing, that Mr. Gruenberg had realized the full possibilities of the words. The first eight lines of the text seemed dull in their treatment. Those of the five lines painting Daniel's sweetheart were strangely and remotely foreign to their racial spirit. Some of the orchestral inter-sections were too long for their inherent interest; and surely, more could have been made of the lions' "Grrrrrrrr!" A note on the program bore out a previous understanding that the audience was expected to roar at this point, but no effort was made to induce anyone to do so.

There is reason to believe that the scoring, which must be credited with a

number of delightful semi-jazz effects, would be more successful if jazzier instruments, such as the banjo, the saxophone, and the derby-hat-cornet were used instead of the too refined, too traditional strings. The composition, for all its good points, leaves an impression of preciousness and of an alien approach. Moreover, we would wager that the Down-South Negro preacher says "Dar-i-us," with a strong accent on the "i," and not "Dar'-ius," as the voice part requires.

"Pierrot Lunaire" is a riddle not to be solved in a day, a year, or a decade. For the reviewer this was a third complete hearing—the final rehearsal and the American première in 1922, in addition to Sunday's repetition. Greta Torpadie was again called upon to cope with the curious "sprechstimme," and Mr. Barlow took up the bâton which was held at the 1922 performance by Mr. Gruenberg. The performance had its good points, although Miss Torpadie (all praise to her pluck and her musicianship!) perhaps "interpreted" more than Schönberg intended, and at times was perilously near real singing. Perhaps, also, the instruments were a little over-subdued, covering themselves with an un-Schönbergian modesty.

There is no need at this writing to go again into the details of this strangely morbid mood painting—this quivering, but heartless dalliance with the phantasms of a lunambulist; a thing sickly, greenly pallid; sometimes partaking of vertigo; at other moments suggesting the pathological rather than the beautiful, and hovering close to madness; a work fascinating in a hypersensitive way, and yet as monotonous as the dripping of water—which it resembles. The uncanny mastery of it is not to be denied, yet it is a mastery that would seem to lead music to an impasse, to put Schönberg and his followers in a cul-de-sac rather than to open any new dominions for the tonal art.

However, the reviewer must confess that it was not this moonbeam morbidity that haunted him as he left the theater. Rather it was that delectable injunction of Darius to the lions:

Bite Daniel! Bite Daniel!  
Bite Him! Bite Him! Bite Him!  
OSCAR THOMPSON.

### Paintings Are Inspired by Songs

LOS ANGELES, CAL., Feb. 14.—Arthur Hill Gilbert, a western artist, has painted three American Desert pictures which were inspired by the music and lyrics of the "Three Desert Songs" written by Gertrude Ross. The pictures are now on view at the Biltmore Salon, and are attracting special attention, particularly "Night in the Desert." "Three Desert Songs" are published as follows: "Sunset in the Desert," "Night in the Desert" and "Dawn in the Desert."

## INDIANAPOLIS MUSICIANS PROGRESSIVELY ACTIVE

Visit of Zimmer Harp Trio Is Prominent Event on Calendar Which Includes Concert by Local Symphony

INDIANAPOLIS, Feb. 21.—The Zimmer Harp Trio was heard in an interesting program on Feb. 13, playing to a discriminating audience in the Knights of Columbus Hall. With Nellie Zimmer are associated Louise Harris and Gladys Crockford. They all bring out excellent effects. Their numbers were a Concertino by Oberthur-Zimmer, the "Turkish" March by Beethoven, Brahms' "Cradle Song" and a "Festival" March by Alfred Holy. As soloist, Miss Zimmer was convincing in solos by Zabel, Liszt and Bach. Mario Cappelli, tenor, sang, "Where'er You Walk" by Handel, an aria from "Le Cid" and a group of Italian folk-songs.

Frances Johnson, soprano, and Mrs. William Stark, pianist, provided a beautiful program for the February musicale held in the sculpture court of the Herron Art Institute on Sunday afternoon, Feb. 15. A large audience was present. These concerts, arranged by Mrs. Charles Maxwell and Mrs. Hugh McGibeny, are sponsored by the Matinée Musicale and are free. Mrs. Johnson was accompanied by Ada Strong.

A concert by the Indianapolis Symphony, Marinus Paulsen, conductor, was given on Feb. 16 in Caleb Mills Hall. Included in the program was the first movement of the "Unfinished" Symphony by Schubert, the Overture "Poet and Peasant," the Largo from the "New World" Symphony and German's "Henry VIII Dances." Soloists were Thelma Wharton, pianist, who played the first movement of the Concerto in A Minor by Schumann, and Miss Higgins, soprano. Glenn O. Frierhood was the accompanist.

The Harmonie Club at a recent meeting, with Mrs. James L. Lowry, reviewed "Bohème" as a memorial to Puccini. Mrs. Virgil Moon outlined the story, and music from the third act was sung by Helen Warrum-Chappell, Mrs. Sidney Fenstermaker, Mrs. Arthur Morrill, Mrs. James Pearson, Mary Ann Porter, Norma Mueller and a guest, Lewis Stout. The accompanists were Paula Kipp, Mrs. Robert Bonner and Helen Smith Folz.

PAULINE SCHELLSCHMIDT.

Samuel Dushkin, violinist, will bring his limited American tour to a close with a series of appearances with the New York Symphony with Lionel Tertis in Mozart's concerto for violin and viola, playing in New York on March 5 and 6, and in Washington, Baltimore and Philadelphia on March 17, 18 and 19.

VICTOR WITTGENSTEIN Pianist is engaged for appearances in Vienna, Budapest, and Prague for May 1925 when he will play the Beethoven and Saint Saens concertos with the Philharmonic Orchestras.

Re-engagements in London and the English provinces have also been arranged for April 1925.

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# New York's Round of Concerts and Recitals

[Continued from page 21]

## Irma Woollen's Début

Irma Woollen, mezzo-soprano, made her début in the Town Hall on Tuesday evening, Feb. 17, in a program that displayed a catholic taste and a sensitive appreciation of musical mood. Unhappily, the range of her voice was not as great as that of her program. It is light and pleasant enough in texture, but faulty breath control militated against its best use. Miss Woollen was at her best in the more familiar songs like the Wolf "In dem Schatten meiner Locken" and the Schubert "Who Is Sylvia?" She brought to them a gentle charm and an old-world femininity which were quite in the delightful picture she made. Opening her recital with Handel's "Lascia ch'io pianga" and Respighi's "Nebbia," Miss Woollen gave a series of songs which were modern without being radical, among them Debussy's "Air de Lia," from "L'Enfant Prodigue," Vaughan Williams' "Linden Lea" and Fairchild's "Memory." The words were not understandable, for Miss Woollen's diction is far from clear, but she achieved the mood of the music and succeeded in delighting a friendly audience which banked the stage with flowers and greeted the singer with applause. W. A. L.

## Arié Abileah, Pianist

Arié Abileah came all the way from Palestine to Aeolian Hall on Tuesday evening, Feb. 17, to play the Chopin B Minor Sonata. He did not limit himself to the hackneyed favorites of the New York concert repertoire, however, for his program also showed that Ravel's "Pavane pour une Infante Defunte" and "Jeux d'Eaux" and Debussy's "La Fille aux cheveux de Lin" and "L'Isle Joyeuse" have reached far away Palestine. Mr. Abileah played these works and the Scriabin "Pathétique" Etude, Op. 8, No. 12, with almost an over-emphasis on clarity and precision. The G Minor Fugue of Bach in the Liszt arrangement, which opened the program, displayed the artist's ability in clever thematic differentiation, and the Liszt Tarantella, which closed it, was a fine piece of technical brilliancy. He showed himself a thorough musician if not a poet, for although his tone was occasionally hard, his playing was well-considered and interesting. Mr. Abileah is the head of a music school in Tel-Aviv, which boasts of being "the only modern city in the Near East," and his program here was representative of the range of taste and knowledge in musical Palestine. L. E.

## The Elman String Quartet

The admirable quartet which is composed of Mischa Elman and Edwin Bachmann, violinists; Nicholas Moldavan, viola player, and Horace Britt, cellist, reappeared in the Town Hall on the evening of Feb. 18, for its second concert of chamber music. William Shubert, viola player, was the assisting artist in the Mozart Quintet in G Minor. The first movement of this lovely work was especially well presented, with extraordinary beauty of tone, and the naïve tenderness, with which it is replete, was fully brought out. The Schumann Quartet in A was the outstanding number of the evening. Mr. Elman's liquid tone and impeccable technique were modestly and skillfully blended with the ensemble. There were times when the sweep and vigor of the last movement carried the players to unnecessary stridency, but as a whole it was beautifully and subtly graded. The Beethoven Quartet in C Minor, Op. 18, No. 4, began the program in good classic style. The technical pitfalls of the Allegro were accomplished with ease by this extraordinary first violinist. W. S.

## George Morgan Sings

George Morgan, baritone, reappeared at Aeolian Hall for his second recital, on the evening of Feb. 18. The program was unusually interesting and presented a group of Russian songs unfamiliar to New York. These included "Fleurs d'automne," "Romance Orientale," and "Es jagt der Sturmwind," by Liapounoff, and "La Naissance de la Harpe" and "Parmi les ennemis," by Tanieieff. These proved pleasant and more or less alike in mood, and Mr. Morgan delivered them with sincerity and a good sense of their emotional appeal. Possibly his diction was a bit vague at times. Of four songs by Erich Wolff, "Ewig" was beautifully

sung, with nobility of style and vocal quality.

A third group was of Fauré, Duparc, Chabrier and Debussy, the last composer's "Colloque Sentimental" and "Ballade des Femmes de Paris" being charming and unhackneyed. The final bracket included Palmer's "The Old Men Admiring Themselves in the Water," Bantock's "A Feast of Lanterns" and Michael Head's "A Piper." Tanieieff's "The Fountain" was among the encores. The audience was of good size and was most appreciative. Frank Bibb was the accompanist. W. S.

## Marguerite Valentine, Pianist

One of the most pleasant surprises of the season thus far was furnished by Marguerite Valentine, pianist, who appeared in Aeolian Hall in recital on Thursday evening, Feb. 19. Seldom is such an excellent structural sense displayed as that of Miss Valentine in the ever-fresh Chromatic Fantasy and Fugue of Bach. The voices in the Fugue were always clear and well defined and the climax was cleverly worked up. An Allegro and a Siciliano by Scarlatti were delivered with simplicity and daintiness and the difficult Gigue in B Flat Minor by Johann Gottlieb Graun who never attained the eminence of his brother Karl Heinrich, brought this group to an effective close. The Chopin B Minor Sonata had a tone quality and freshness which distinguished it from other performances of this fine but hackneyed composition. The Scherzo and Largo were especially well conceived. The final group of Liszt, Debussy, Scott and Paderewski, the last named's "Thème Varié" being beautifully played, with variety of mood and nuance. Encores were by Sinding and Mendelssohn. W. S.

## Lenox String Quartet

The Lenox String Quartet, Sandor Harmati and Wolfe Wolfinsohn, violins; Nicholas Moldavan, viola, and Emmeran Stoeber, cello, assisted by Harold Bauer, pianist, were heard in an exceedingly interesting concert in the Town Hall on the evening of Feb. 19, for the benefit of the Loomis Sanitarium at Liberty, N. Y. The program began with a Piano Quartet, in G Minor by Mozart, which was followed by the Ravel Quartet, and the concert closed with the César Franck Quintet.

For sheer beauty of ensemble this combination could hardly have been improved upon. The work of the Quartet is too well known to require extended comment, and Mr. Bauer's amazing ability as an ensemble player is proverbial. The Mozart number was given a fine classical performance that was unusual in every way and the beautiful Ravel Quartet was of the stuff that dreams are made of. Particularly arresting in this work was the third movement, "Très Lent." The César Franck Quintet, well contrasted with the other two works, was magnificently done, the underlying feeling of mysticism being perfectly brought out by the careful phrasing and great restraint of all the players as well as their fine tone. The audience was most appreciative throughout the evening and the ensemble was recalled to the stage for innumerable bows. A. T. M.

## Mme. Leschetizky Again

Marie Gabrielle Leschetizky gave her second piano recital of the season in Aeolian Hall on the evening of Feb. 20, presenting a program somewhat out of the beaten track. Beginning with a Prelude by Franck, her first group included Liszt's Fantasy and Fugue on B-A-C-H, Gluck-Brahms' Gavotte, two Sonatas by Durante and Gigue by Bach. The second number was given over to Beethoven's "Pastorale" Sonata, and the third to works by Mozart, Brahms, Chopin and Liszt. Mme. Leschetizky's playing again presented several contradictions—many phrases of exquisite tonal beauty and technical excellence, and others which were less musical and uneven in quality. These lapses were more evident in the first Liszt work than in succeeding numbers, several of which,

especially the Gavotte and parts of the Durante Sonatas, were delivered with much charm and delightful variety of tone color. Most of her playing was characterized by a fine rhythmic sense and an appreciation of style, with passages of rippling beauty and abundant power in louder measures. A fair-sized audience which numbered several prominent musicians gave the pianist liberal applause and won several extras.

H. C.

## Stojowski and His Polish Idyls

Sigismond Stojowski never played better than in his Aeolian Hall recital on the evening of Feb. 21. In the first place he asserted the superiority of his vantage point in Beethoven's Andante in F, playing upon his piano, and his audience as well, in all the beautiful serenity with which the best of slow movements is endowed. An early work of Schumann, the Sonata in F Sharp Minor, Op. 11, was seized upon by Mr. Stojowski as a bit of free verse, intimate, poetic and unrhythmic, yet carefully accented by the squareness of its rhythmic consistency. Of paramount interest were Mr. Stojowski's own compositions, the first of which, a Fantaisie, Op. 38, was outlined by a keen sense of design without losing for one moment an extraordinary quality of extemporization. His "Polish Idyls" would have fared as well without a program, for they were not primarily descriptions of village coquettes and festival remembrances, but rather pure lyrics. A Chopin group concluded the German-Polish program and contained the G Minor Ballade, Nocturne in G and the ever-popular C Sharp Minor Scherzo, in all of which color and line, fortissimos and quiet moments were so perfectly merged that the effect was unusual and Mr. Stojowski was eagerly applauded. H. M. M.

## Michael Anselmo, Violinist

Michael Anselmo appeared in violin recital in Aeolian Hall on Sunday evening, Feb. 22, under the auspices of the Washington Heights Musical Club. In a program which attempted to avoid the banalities of the average violin recital Mr. Anselmo again revealed himself as a musician of satisfying technical and interpretative powers. Beginning with the Sinding Suite in A Minor, which he played with spirit, Mr. Anselmo turned to a purely classical performance of a purely classical Concerto, the Beethoven, and then reached a popular climax in several shorter pieces which included the oft-repeated Saint-Saëns Introduction and Rondo Capriccioso and two light works by d'Ambrosio. Emanuel Balaban was a capable accompanist. The large audience which habitually attends the Washington Heights Musical Club concerts, expressed its appreciation of Mr. Anselmo's playing in no uncertain terms. H. S.

## Dushkin Gives Fairchild Work

The second recital in New York this season by Samuel Dushkin, violinist, in Aeolian Hall on Sunday afternoon, Feb. 22, brought a first local performance of Blair Fairchild's Rhapsody on Ancient Hebrew Themes. Mr. Dushkin had given this work its initial hearing in Paris at the Concerts Colonne not long ago. It is very skillfully wrought music, almost

entirely unmarked by the "modern" manner after French Impressionist models that the American composer has disclosed in several of his earlier works. The old themes are well contrasted in pace and rhythm, and have at moments a modal accent not unlike Gregorian music. The solo part is also one well contrived to show the possibilities of the instrument, although not unduly virtuosic material. The violinist gave it a well considered performance. The program began with Viotti's Concerto in A Minor, No. 22, which palled somewhat by reason of its antique formula and lack of fire, though the Adagio movement, in particular, was played with notable sweetness of tone. Mr. Dushkin showed his now familiar adeptness of bowing and sensuous, though fine-spun, tone. His other numbers included an arrangement of two excerpts from George Gershwin's works and pieces by Bach, Paradis, Mozart, Debussy and Szymanowski. Gregory Ashman was a skilled accompanist, and shared with the violinist in the applause after the Fairchild work. A number of encores were given. R. M. K.

## Kreisler Plays for Charity

Fritz Kreisler gave another recital in Carnegie Hall Saturday afternoon for the benefit of a charity. The great master of the violin was in superb form playing Tartini's G Minor Sonata, Bach's E Major Suite, Mozart's D Major Concerto No. 4, Korngold's Violin and Piano arrangement of his suite, "Much Ado About Nothing," and other numbers. The vast throng which filled the auditorium and the platform gave the violinist his usual ovation and kept him for a long string of encores. H.

## Muri Silba's Recital

A welcome return to New York recital halls was that of Muri Silba, pianist, who has not been heard in the metropolis, if memory serves, since her appearance as soloist at the Stadium in the summer of 1921. Mme. Silba, in her recital at the Town Hall on Sunday afternoon, Feb. 22, displayed a familiar velocity and brilliance in bravura playing and endowed some of the smaller Chopin studies with a sonorous and lovely tone. The artist began her list with two familiar Mendelssohn Songs Without Words—the Duetto and "Spinning Song," and played, with commendable feeling for form, Schubert's Sonata in A Minor. The playing of the artist in this and her subsequent Chopin group merits the highest praise that purely virtuoso performances can command. Her plumbing of the inner message of the Sonata may not have been so revelatory as one might have wished, but for sensuous tonal appeal her work was outstanding. The latter works on the program, Liszt's "Dance of the Gnomes," and Etudes in D Flat and F Minor, "L'Alouette" by Glinka-Balakireff, the Arabesque by Leschetizky and Moszkowski's "La Jongleuse," brought ample opportunity for display. Several encores were given. Mme. Silba should quickly reestablish a following in the fields which she has not visited for some time. R. M. K.

SEDALIA, Mo.—Mrs. Fred Ross and Mabel DeWitt, pianists, assisted by Mrs. E. F. Yancey, soprano, recently gave a two-piano and song recital in the Elks' Club rooms, complimentary to the Helen G. Steele Music Club, of which Mrs. Yancey is president.

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### "Inkova" Movement Will Be Primary Interest of Mr. and Mrs. Ross David



Mr. and Mrs. Ross David, Teachers of Singing

Mr. and Mrs. Ross David, who have been prominent in singing circles of New York for many years, are now giving up much of their time, formerly spent in individual instruction, to group teaching. They have not altogether abandoned private lessons, but the "Inkova" movement has become their primary interest.

This movement started ten years ago, with Grace Parker, founder and honorary president. "The rich have their out-of-door life and the poor have theirs," said Miss Parker, "but there is a great middle class of working people who never get a chance to enjoy nature. So we started the Inkova Club to promote out-of-door life among the middle classes. We have a fine glee club in connection with it, and the girls not only learn to sing together but also receive individual lessons from Mr. David."

Mr. David explained that it is impossible to create a first class glee club if the individual voices do not understand the fundamental principles of tone production. No matter how excellently they are trained as a group, they will never attain mastery of the fine points, and they will also ruin their own voices, if the instructor does not teach them the primary lessons in the use of their vocal organs.

"And so I drill the Inkova Glee Club," said Mr. David, "using the principles of Jean de Reszke, Adelina Patti, Emma Calvé and others. A combination of the best exercises employed by these singers can do more for the tone quality of the club in ten minutes than an hour's rigid practice on the page of a song."

Members of the "Inkova" then illustrated Ross David's teaching methods by going through a typical glee club lesson, beginning with an energizing diaphragm exercise, a study in resonance, Melba's octave study, a change of color quality, an "over the top" exercise for the head register, Patti's staccato exercise for loosening the vocal chords, and finally, the "grand scale," stopping on the dominant and changing the vowel.

The lesson was very interesting and one could readily understand Mr. David's enthusiasm for it, since his efforts were so highly appreciated by his group of Inkova members. H. M. M.

### ANNOUNCE SUMMER SCHOOL

#### Cleveland Institute Plans Special Features for Artists and Students

CLEVELAND, Feb. 21.—The Cleveland Institute will hold a summer school from June 22 to Aug. 1, for which almost their entire faculty will remain, including the director and the head of the various departments. Master classes in piano, violin and 'cello, and courses in repertoire and interpretation, as well as courses for beginners and for children, will be offered.

Ernest Bloch, director, will repeat the course which he gave last summer at the San Francisco Conservatory, and also at the Eastman School in February. Beryl Rubinstein, of the piano department, will also give a master class.

With the increased faculty and the enlargement of studio space this year, the enrollment for the second semester, which is just beginning, shows an advancement of more than 70 per cent over this time last year. Courses in voice, piano and stringed instruments are being supplemented by orchestral and choral training, and a 'cello class is now forming under Victor de Gomez. The series of lectures on music appreciation begun in the first semester for laymen is being continued.

#### Ruth Deyo Plays With American Orchestral Society at Columbia University

The American Orchestral Society, Chalmers Clifton, conductor, gave a program in McMillan's Theater at Columbia University on the evening of Feb. 17 and revealed the progress which it has made. There was greater precision in attack and a noticeable improvement in the wood-wind and brass sections. The program included "Polovetzki Dances" from Borodin's "Prince Igor," the Fourth Symphony of Tchaikovsky and MacDowell's Piano Concerto in D Minor, played in a captivating manner by Ruth Deyo. The audience responded to the fine work of the orchestra and gave both players and soloist liberal applause.

## ROCHESTER APPLAUDS COATES NOVELTIES

### Leader Gives English Works —Rosing and Chorus of School Assist

By Mary Ertz Will

ROCHESTER, N. Y., Feb. 21.—The Rochester Philharmonic, with Albert Coates conducting, was heard in an evening concert at the Eastman Theater on Feb. 19, before a large audience. Vladimir Rosing, tenor, and the chorus from the opera school took part in the performance. The program opened with Rossini's "William Tell" Overture, followed by an aria from Tchaikovsky's "Eugen Onegin," sung by Mr. Rosing with orchestra. A first performance in Rochester of the "Mephistopheles" movement from Liszt's "Faust" Symphony, given by the tenor, chorus and orchestra, was well done and received much enthusiastic applause.

Another novelty for Rochester was an arrangement by Mr. Coates of a Suite for Strings from the works of Purcell, which was first performed in New York in 1920. The conductor acted as accompanist at the piano for three songs by Mr. Rosing which were cordially applauded. A third seldom heard number on the program was Elgar's "Nimrod" for orchestra. Borodin's spirited Polovtsian Dances from "Prince Igor" for chorus and orchestra completed the list.

Howard Hanson, director of the Eastman School of Music, announces that he has received forty-eight scores in the competition for the concert of American

music which he will conduct with the Philharmonic Orchestra soon. The decision for the selection of the most noteworthy compositions rests with Ernest Bloch, Albert Coates and Mr. Hanson. The compositions are mostly by young composers and come from all over the country, and Mr. Hanson expresses himself as agreeably surprised by the excellent quality of the works submitted. At the first concert it will be possible to play only a few works, but if present plans develop, a larger number of concerts of the type will probably be given.

The Tuesday Musicales presented members at a Kilbourn Hall recital on Tuesday morning, Feb. 1. A group of songs for children sung by Mrs. Warren S. Parks, with Mary Ertz Will at the piano, given at a recital for children at the Women's City Club earlier in the season, was repeated on this occasion by request. Esther Schure, young violinist and pupil of Mr. Resnikoff of the Eastman School of Music, played solos with good technic and good style. Virginia O'Brien played several Chopin numbers creditably, and Lucille Curtis sang a group of songs, with Mrs. Charles L. Garner as accompanist.

Vladimir Resnikoff, violinist, who came to Rochester three years ago to become a member of the Eastman School of Music faculty has tendered his resignation, to take effect next June. Mr. Resnikoff is also resigning his posts as concertmaster of the Rochester Philharmonic, and first violinist, both of the newly organized Little Symphony, and of the Kilbourn Quartet.



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## Repetitions at The Metropolitan

[Continued from page 5]

### The Third "Walküre"

"Walküre" had its third hearing of the season on Monday evening of last week, Nanny Larsen-Todsen making her second appearance as the first Brunnhilde. The other artists in the cast included Elisabeth Rethberg as Sieglinde; Karin Branzell as Fricka; Curt Taucher as Siegmund; Clarence Whitehill as Wotan; William Gustafson as Hunding, and the other eight Valkyries, Nanette Guilford, Phradie Wells, Laura Robertson, Ina Bourskaya, Marion Telva, Henriette Wakefield, Raymonde Delaunoy and Kathleen Howard. Artur Bodanzky conducted. The performance was one of high interest throughout, all the artists being in particularly good voice and the dramatic aspects of the opera being done in an especially convincing way. Mme. Larsen-Todsen sang the Call with such thrilling effect that there was a burst of applause, though this was loudly hissed down. Mme. Branzell's one scene was a masterpiece both musically and dramatically. J. A. H.

### Jeritza Sings Farewell

To inaugurate its special series of Wagnerian matinees, to embrace the four music-dramas of the "Ring" and also "Meistersinger" and "Tannhäuser," the Metropolitan mounted the last-named work on Wednesday afternoon. This was the fifth "Tannhäuser" of the season and aside from its place in the special cycle, it assumed unusual prominence because it marked the farewell for the season of Maria Jeritza, whose Elisabeth was thus her last rôle before her departure on a concert tour that will take her as far as the Pacific Coast. The audience bade the singer a very cordial goodbye, recalling her repeatedly at the conclusion of the final act, the applause continuing until she finally appeared in street costume for an additional parting acknowledgment.

The performance itself was one of quality, with Mme. Jeritza singing very impressively in the second act scene of the sword, where her regal personality asserted itself with stirring effect. Curt Taucher's Tannhäuser had the merits of earnestness and routine, with flashes of vocal quality. Jeanne Gordon was a Venus whose looks did not belie the name, and who sang, for the most part, with beauty of tone. There was admirable singing also from Friedrich Schorr as Wolfram and Michael Bohnen as the Langrave, albeit accompanied by some dragging of the tempo. Others in the cast were Mary Bonetti, Minnie Egner, Louise Hunter, Charlotte Ryan, George Meader, Arnold Gabor, Max Bloch and William Gustafson. Artur Bodanzky conducted. O. T.

### "Falstaff" and Scotti

"Falstaff" was repeated on Wednesday evening without riots and with an ovation for Antonio Scotti which was well deserved. His characterization as well as his figure is rounded and genial and he sang the exhausting rôle with as much thought for its subtleties as for its slapstick. Lawrence Tibbett was the Ford, and gave a performance that has not been spoiled by success. His vocal and dramatic suavity was superb. Lucrezia Bori, as Mistress Ford, upheld the honors of the quartet with impish glee, with the expert assistance of Marion Telva as Dame Quickly, and Kathleen Howard as Mistress Page. Frances Alda was again Anne. Tokatyan as Fenton was disappointing in the first act, but seemed to gain life and fluency in the last. Angelo Bada was the Dr. Caius, Giordano Paltrinieri, the Bardolph and Adamo Didur, Pistol. Tullio Serafin conducted a spirited performance full of wit and good fun, and proved his skill in the more delicate passages of the astonishing orchestral score. H. M.

### The Fifth "Butterfly"

Beniamino Gigli was the Pinkerton and Elisabeth Rethberg the Cio-Cio-San in the season's fifth performance of "Madama Butterfly" at the Metropolitan Friday evening. Both lavished upon Puccini's music the full beauty of their exceptional voices and provided the huge audience with something more than the usual thrill at the close of the first act. Antonio Scotti, in addition to being "the best chief of police Rome ever had" (as has been said of his Scarpia) is about the most prepossessing and efficient con-

sul these United States ever had in the operatic Nagasaki, as he once more demonstrated at this performance. Others of a competent cast included Marion Telva as Suzuki, Angelo Bada as Goro, and in less important parts, Phradie Wells, Millo Picco, Paolo Ananian, Vincenzo Reschiglian and the now not so tiny Toto Quintina. Mr. Serafin conducted in a manner to make the fireflies of the first act envious of the glow that radiated from the tip of his bâton. B. B.

### Bori in "La Traviata"

That most winsome of Violettas, Lucrezia Bori, gave the charm of her personality to Saturday afternoon's "Traviata," the second performance this season of the melodious Verdi opera. Miss Bori's impersonation was one of heart-touching appeal and her singing was filled with wistful beauty. Particularly moving was the interview in the second act with the elder Germont, as portrayed by Giuseppe de Luca, in which the two voices were united in a manner to entrance lovers of old-school duet singing. Mr. De Luca's "Di Provenza" was, of course, one of the delights of the performance. Giacomo Lauri-Volpi again sang Alfredo lustily, to the unrestrained delight of many compatriots in the huge audience. The cast otherwise included Minnie Egner, Grace Anthony, Giordano Paltrinieri, Millo Picco, Louis D'Angelo and Paolo Ananian. Tullio Serafin conducted and there were the usual dances led by Rosina Galli, Giuseppe Bonfiglio and Florence Rudolph. B. B.

### "Boris Godunoff" Once More

"Boris Godunoff" was the popular Saturday night opera. The performance as a whole was a good one, although there were vocal defects in abundance. Angelo Bada's Schouisky was, as always, a great characterization, and Giordano Paltrinieri's Simpleton was also excellent. Adamo Didur was a tragic Boris, with a slight tendency to overact, and Edward Johnson, the false Dimitri was not in the best of voice but sang with skill. Ina Bourskaya was a beautiful Marina, and Meses. Delaunoy, Dalossy, Tibbett, Rothier, who sang the music allotted to Brother Pimen with superb artistry, Martino, Altglass, d'Angelo, Schlegel and Reschiglian completed a competent cast. The chorus was ragged in spots but sang with enthusiasm. This was but the third performance of Moussorgsky's masterpiece this season, the last evening having been given in the third week of the present session. Mr. Papi conducted without much thought for the subtler points of the work. W. S.

### "Manzoni" Requiem

A distinctive and worthwhile variance from the usual operatic program was given at the Metropolitan Sunday night when "Manzoni" Requiem was presented. The melodic richness and beauty of

Verdi's score was effectively brought out by the four soloists, Marie Sundelius, soprano; Jeanne Gordon, contralto; Beniamino Gigli, tenor and José Mardones, basso.

Serafin made his first appearance on this occasion as a non-operatic member and demonstrated that he is as able to paint in subtle symphonic hues as in the more vigorous colors of opera conducting.

Thanks to the fine co-ordination of Mr. Serafin's orchestral forces, the well-drilled chorus and the precision of the quartet, the performance was thoroughly satisfying.

The appeal of the Manzoni Requiem makes the listener wonder why the work is not given more frequently. An immense audience applauded the artists. A.

## CHICAGOANS GIVE PITTSBURGH SERIES

"Boris", "Tannhäuser" and "Thais" Presented to Large Audiences

By William E. Benswanger

PITTSBURGH, PA., Feb. 21.—The Chicago Civic Opera Company gave its seventh annual series in Pittsburgh on Feb. 16, 17 and 18 in Syria Mosque. Large audiences attended the three performances, and were very lavish in their applause and appreciation. Mary Beegle was the local manager.

On Monday night Moussorgsky's "Boris Godunoff" was given. Feodor Chaliapin as Boris gave a gripping performance. Others in principal rôles were: José Mojica, Antonio Cortis, Virgilio Lazzari and Alexander Kipnis, all showing fine understanding of the spirit of the Russian music. Giorgio Polacco conducted.

The second opera was "Tannhäuser," given on Tuesday evening. The work was conducted by the young leader, Henry G. Weber, who made a good impression on his hearers. Rosa Raisa was highly successful in the rôle of Elisabeth. Forrest Lamont displayed a good voice as Tannhäuser. Joseph Schwarz reached artistic heights as Wolfram, and Cyrena Van Gordon projected the part of Venus in a brilliant manner. Lesser rôles were assumed by Romeo Bosacci, William Beck, Mr. Mojica and Antonio Nicolich. Gladys Swarthout was pleasing in both these operas.

The largest audience of the series turned out on Wednesday evening to hear "Thais." A fine performance was given. Mary Garden in the title rôle appealed to her hearers. She was warmly greeted. Mr. Mojica made a pleasing Nicias, and Edouard Cotreuil was acceptable as Athanael. Other parts were taken by Mr. Nicolich, Miss Swarthout, Alice D'Hermanoy, Flora Perini, and Gildo Morelato. The conductor was Roberto Moranzoni.

## New York Orchestral Concerts

[Continued from page 6]

### Mozart Versus the Russians

Philharmonic Orchestra, Willem Mengelberg, conductor. Carnegie Hall, Feb. 22, afternoon. The program:

"Eine Kleine Nachtmusik".....Mozart  
Suite from "L'Oiseau de Feu,".....Stravinsky  
Fourth Symphony.....Tchaikovsky

Mozart is very rarely played with such clarity and absence of undue sentimentality. The ever-present vitality of Mr. Mengelberg at times, it is true, made mince meat of Mozart, but the sweep and power of his reading was irresistible in the end. The orchestra's virtuosity was astounding at all times, but never obscured the nice measures of the work. It is a long jump from the composer of "Don Giovanni" to the composer of "Le Sacre du Printemps," and it was not till near the middle of the "Firebird" music that Sunday's audience was able to regain its breath. The performance was one which revealed the foundations of the Stravinsky work, and as those same props are built with an eye to strength rather than beauty, it was not a very touching demonstration. The Berceuses, however, stands up well, even under these conditions. The Tchaikovsky Symphony was, as before, Mr. Mengelberg's most effective piece. There is a

glow that he gets in the last movement that is seldom heard under another's leadership. The audience was very large and very appreciative. W. S.

### Philharmonic Children

For the third of the Philharmonic Children's Concerts in Aeolian Hall on Saturday morning, Feb. 21, Ernest Schelling presented a program illustrating the place of the woodwind instruments in the orchestra. Departing from the path of programs prescribed for children, Mr. Schelling selected Stravinsky, the Berceuse from "L'Oiseau de Feu," to demonstrate the bassoon. The modernist music seemed to delight the children, who applauded the "Firebird" as fervently as they did the Rossini "William Tell" Overture and the Handel Largo. Bruno Labate's Sextet for wind instruments, scored for two flutes, oboe, two clarinets and bassoon, and Bergsón's aria for the B flat clarinet from "Luisa di Montford" exhibited the possibilities of the woodwind section, and Mr. Schelling completed the program with an effective performance of MacDowell's "Indian Dance." The concert was, as usual, accompanied by practical and stereopticon illustrations, and the children applauded the performance with vigorous glee. A. W. A.

## NATIONAL POLISH ORCHESTRA APPEARS

Compatriots Accord It Rousing Reception at Introductory Concert

For the names of Gluck, Mozart, Verdi, Wagner, Gounod and Beethoven, which adorn the six plaques in the proscenium of the Metropolitan Opera House, the program presented there Sunday afternoon, Feb. 22, substituted Moniuszko, Noskowski, Lewandowski, Zelenski, Powiadowski and Stanislaw Namyslawski. The last-named was present in person, stocky and vigorous, to conduct the National Polish Orchestra in its first American concert, and to play the violin, Johann Strauss fashion, while leading his ensembles in Mazurkas of his own composing. These latter, popularizing the Polish dance-form in a way inevitably suggesting the Strauss adornment of Viennese waltzes, were enlivened with whistlings, shouts and snatches of singing by the orchestra players.

A capacity audience, composed largely of Polish-Americans and including various notables (with the Polish Minister to the United States lending his name as chairman of the reception committee), encored these numbers with volleys of applause. Mazurka followed Mazurka, whistle followed whistle and shout followed shout, the while the conductor-composer moved furiously and well, with a whip-snapping salute for the final phrase.

Otherwise the concert was notable chiefly for the highly picturesque and gaily hued costumes worn by the members of the orchestra. The music they played for the most part was not by men of musical attainments likely to establish them as other than good patriots. There was an exception in Glazounoff's orchestral version of Chopin's Polonaise in A; and perhaps Lewandowski's "Pan Twardowski" ballet music entitles him to separation from the mildly talented music-makers found in his company. There has been some little talk here of Moniuszko and his operas, but this is not likely to be fanned into any very heated debate by his Overture, "The Fairy Tale," played at this concert. Of the other works presented it is sufficient to list them, as follows: "Echoes and Souvenirs of Polish National Songs," Noskowski; Overture, "In the Tatar Mountains," Zelenski; and Musical Tableaux, "The Wedding," Powiadowski.

The orchestra, we are told, is of peasant origin, though present members are largely conservatory graduates. Of less than half the size of American symphonic organizations (numbering a few above forty players, as compared to our hundred and more), it has not the volume, the tonal quality or the precision to justify application of the usual critical standards. Sunday it played with spirit and all good will, but with reed instruments frequently out of tune and strings insufficient both in numbers and quality to achieve anything like a glow of ensemble. No doubt, however, it will find a warm welcome wherever compatriots are numerous and wherever the music and the costumes of the players will stir memories of the homeland. O. T.

### SCHUMANN HEINK HEARD

Los Angeles Provides Capacity Audience for Contralto's Concert

LOS ANGELES, Feb. 21.—Ernestine Schumann Heink appeared here again recently, reaching supreme heights as a vocalist and interpreter. She sang music by Bach, Schubert and Strauss, an aria from Bruch's "Odysseus" and the "Cry of Rachel" by Salter. The concert, attended, as always, by a capacity audience, closed with Mme. Schumann Heink singing Pasternack's "Taps."

Compositions of Gertrude Ross constituted the January program of the Hollywood Musicians' Club, Mrs. C. Puterbaugh presiding.

Anna Priscilla Risher, composer and teacher of piano and theory, has built a studio-residence at Laguna Beach, where she will make her home.

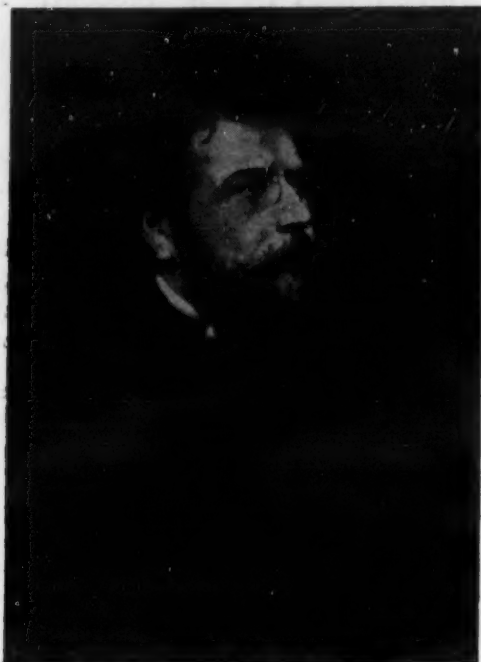
BRUNO DAVID USSHER.

Mario Chamlee, Metropolitan tenor, will appear at Spartanburg, Ann Arbor and Evanston festivals this spring.



# "Carmen" Had Cool Reception at Début in Fastidious Paris

[Continued from page 3]



Georges Bizet, Composer of "Carmen"

society gathered their first operatic impressions, seemed impossible.

"Merimée's 'Carmen'?" de Leuven groaned, "isn't that the immoral person who is killed by her betrayed lover? And this objectionable milieu of thieves, gipsy wenches and frivolous cigarette girls! Impossible!" Ludovic Halévy, the partner of Henri Meilhac assured him that *Carmen's* character and Merimée's plot as a whole had been softened, that a very virtuous girl, *Micaela*, had been introduced, and that the gipsies were remodelled to completely fit the genre of the Opéra-Comique.

"Even so, isn't it a fact that the two rivals, *Don José* and *Escamillo*, are seen in a knife fight on the stage, and that *Carmen* is killed by her lover at the end, before the eyes of the spectators, who have never witnessed such an outrage at the Opéra-Comique?"

"*Carmen's* death is a dramatic necessity," Halévy replied, with a little sarcastic smile, "but believe me, this cruel scene will be greatly mitigated by the exotic surroundings and the gay color scheme of the costumes."

M. de Leuven found only this faint reply: "All I can do, my dear boy, is to implore you, allow *Carmen* to live."

## A Corpse Offends

But there was no escape: *Carmen* had to die! De Leuven drew near the consequences; he resigned, leaving the responsibility for this unheard of break with the most sacred traditions to du Locle! The latter produced "*Carmen*," but his position from then on was shaken. He had to abandon his post in 1876, a victim of "*Carmen*."

The inevitable occurred. The public was shocked at the realism displayed on the venerable stage of the Comique; they refused instinctively this plot taken from most realistic life and touching the most elementary human problems. Bizet's tragic strength was felt to be embarrassing, the whole opera considered an outrage against public morality and decency. Bizet was charged with having altered the good intentions of the librettists. His melody was found "brutal," the structure of his opera "violent and unclear," the choruses "grotesque and over-elaborated," the whole opera long and tiresome.

This attitude of the public had been nourished by the "indiscretions" of the press. For weeks before the event, every day news of differences among the artists was disseminated. The orchestra was said to find certain parts of the score impossible of execution. Mme. Galli-Marié, the first *Carmen*, was said to ask again and again for changes in her rôle.

The chorus was shocked that they were asked not only to sing but also to act, and on the very morning of the première certain papers stated "that the opera presented such daring characters and risky situations that its failure was inevitable." One chronicler even remarked, after Bizet had been made Chevalier of the Legion of Honor the day before the première of "*Carmen*": "He was decorated today as though one knew that it would be out of place after the first presentation of '*Carmen*'."

## Librettist Describes Première

Regarding the fate of the première, Ludovic Halévy wrote to a friend as follows: "The first act pleased. Galli-Marié was applauded after the first aria—good effect of the duet between *Don José* and *Micaela*—hearty applause at the end of the act, with recalls . . ."

Many friends surround Bizet on the stage, congratulating him warmly on his success. The second act not so lucky; the beginning appears brilliant and the Toreador aria makes great impression. But the more the composer departs from the tradition and form of the Opéra-Comique, the more the public becomes perplexed and helpless; little applause.

"Fewer friends surround Bizet in the intermission, and the congratulations are more formal than sincere. The public becomes still colder in the third act, and only *Micaela's* rather old-fashioned aria wins hearty approval. Very few people are now to be seen on the stage, and after the fourth act, which is frigidly received by the audience from the first to the last scene, no one appears on the stage. The few personal friends do their best to console and to calm Bizet, but sadness is expressed in every face. '*Carmen*' has suffered a 'fiasco!' (This last expression, the result of Halévy's grief and anger, did undoubtedly much to nourish the legend of '*Carmen's*' so-called failure").

The performances which followed brought little change in the opera's fate. The good cast was duly admired; Galli-Marié, the capricious *Carmen*; Mme. Chapuy, the charming *Micaela*; the tenor Lhéris, who did not possess an alluring voice, but was an effective dramatic actor, and Mr. Bouhy, the sturdy *Escamillo*; but the greatest applause was always bestowed on the three old-fashioned numbers: the duet of *Micaela* and *Don José*, the Toreador song and *Micaela's* aria. As for the critics, it is a fact that they dwelled at length on

the splendid costumes designed by the famous painter Détaillé for the Spanish dragoons, and by Clairain for *Carmen's* costumes!

The most violent attacks against Bizet occurred for his "unlimited admiration and imitation of Wagner" ("*un des plus farouches intransigeants de notre jeune école wagnerienne*"), a charge then thought little short of being a traitor to France! Poor Bizet—if he could have known that Nietzsche, the great philosopher, who became Wagner's greatest adversary after having been one of his most devoted friends, pitted "*Carmen*" later as a model of clearness and dramatic naturalness against Wagner's "complicated and sophisticated scores."

Other critics accused Bizet of using for his opera Spanish popular melodies. It is true that Bizet made use of a Cuban melody for his *Habañera*, and of a popular Spanish tune for the *Seguidilla*, which Pablo Sarasate, the great violin virtuoso, Bizet's classmate and friend, had called to his attention. However, these fragments became through Bizet's original and individual treatment just as much his own as the "Hungarian" Rhapsodies by Liszt were expressions of that composer's genius.

Halévy, who lived in the same house with Bizet, accompanied the composer home after the performance. Not one word was exchanged. Bizet took his fate rather philosophically. Success



Célestine Galli-Marié, Original Protagonist of "Carmen"

Gallet, the librettist the day before his death. It is clear then that Bizet was not under the impression that "*Carmen*" was a failure as reported later.

It is interesting to note that Mme. Galli-Marié said in an interview published shortly before her death: "It is not true, that '*Carmen*' was a failure; the opera was given almost forty times and the audience was always appreciative, even if partially shocked by the tragic action in a theater where since its inception the tenor and the prima donna were married in the last act."

## Spoken Text First Used

"*Carmen*" is sung in the opera house of all the world except France with the musical recitatives which Ernest Goussier, French opera composer and Bizet's intimate friend, wrote for the first performance outside of Paris, which took place in Vienna in October of 1875. But the opera had its Parisian première and is still given nowadays in Paris conforming to the tradition of the Opéra-Comique, with a spoken dialogue. The two clever librettists of "*Carmen*," Henri Meilhac and Ludovic Halévy—the latter a nephew of the famous composer of "*La Juive*" and a cousin of Bizet's wife, Geneviève, made an excellent libretto out of Prosper Merimée's well-known story. Still the credit for the excellent choice of the subject is due to Bizet himself, whose idea was taken up immediately by the two literary men with the greatest enthusiasm.

Meilhac and Halévy did very well with the adaptation, no doubt, bringing not a few theatrically effective changes into Merimée's plot. First of all, *Carmen's* character appears much softer in the operatic libretto, almost idealized. Merimée depicts his *Carmen* as a wench without any redeeming features who does not even shrink from stealing the watches of her lovers if an



Emma Calvé, Most Famous of "Carmens"

never had spoiled him; he was used, in fact, to content himself with half successes. But soon his health grew worse, and his old sickness made itself felt so alarmingly, that he finally went to the country, to Bougival, where he died on June 3, 1875, the day "*Carmen*" had its thirty-second performance. The opera was given altogether thirty-five times that year, so there could be no question of a "failure" or "fiasco."

The fact that "*Carmen*" had been denied fullest appreciation certainly had not discouraged Bizet, who occupied himself up to the day of his death with plans for a new opera, "*Don Rodrigo*," and for an oratorio, "*Geneviève*," regarding which he had a talk with Louis

[Continued on page 36]

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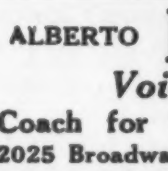


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## Chicago's Calendar Is Filled with Many Events of Artistic Significance

CHICAGO, Feb. 21.—Chicago's week of interesting musical events was commenced on Sunday afternoon, Feb. 15, with recitals by Maria Carreras, Italian pianist; Mischa Levitzki, familiar to all Chicago lovers of excellent piano playing; Maria Ivogün, and others. Paganini's twenty-four caprices for violin were played by Alexander Sébald on Feb. 18, on which occasion accompaniments Mr. Sébald wrote for them were given a first hearing. Other events of interest were heard throughout the week.

Maria Carreras made her début in the Playhouse in a program which included Beethoven's "Appassionata" Sonata and his Thirty-two Variations in C Minor, some new arrangements of old Italian music by Ottorino Respighi and other excellently chosen material. Mme. Carreras proved one of the most engaging of the newcomers heard here in several seasons. Her ardent and swift grasp of the sense of what she played seemed invariably exact and complete, and in the most involved passages she was able to set off her interpretative warmth and penetration with technical performances of exciting crispness and force. While much that was feminine was brought into Mme. Carreras' performance, she by no means made this the sole basis upon which she should be heard and admired. She is a vigorous and convincing artist, from whatever point of view one regards her.

### Maria Ivogün Returns

Maria Ivogün, singing in the Studebaker on Feb. 15, revealed anew the fineness and dependability of her gifts. Her facility in coloratura is so astonishingly accurate one finds it somewhat difficult to credit. The charm of her singing was apparent throughout a long program, to which she added numerous extra songs, and in which the beauty of her diction, the variety and mobility of her style and the excellent schooling she has undergone were constantly in evidence. Max Jaffee was the accompanist.

### Dvora Dienstova Plays

Dvora Dienstova, a young Chicago pianist, made her début in the Blackstone Theater on Feb. 15, playing with great abandon and a sure understanding both of her music and of the instrument through which she interpreted it. Her incisive personality made it seem she could draw as freely upon that as upon

a well developed technic. A large audience recalled her frequently with great cordiality.

### Levitzki's Recital

Mischa Levitzki, appearing in Orchestra Hall after what seemed a long absence, was inclined to expend his finely wrought skill in a performance of a curiously objective nature. His playing of the Beethoven Sonata, Op. 101, for example, while shaped in the finest proportion and possessing weight, dignity and grace, was apparently of a sort in which feeling had been set aside for the sake of clear and impersonal inspection. When one has so responsive and large a technic as has Mr. Levitzki, such a performance as Sunday's is laden with a suggestion of magnificent potentiality, and his large audience was quick to applaud him for it. A long and interesting program brought the pianist an un-failing response; there was no opportunity for the display of skill he did not accept with complete assurance and ease.

### Sowerby Sonata Played

Amy Neill and Leo Sowerby gave the first American performance of the latter's Sonata for Violin and Piano in the Blackstone Theater on Feb. 16. The work, in five movements, shows the young Chicagoan's inventiveness in ideas grave and gay. The Sonata is not as typical of the composer as some other of his works, having less the quality of imperturbability which he has made so interesting in many of his compositions. He is, in this Sonata, concerned more with the presentation of thematic materials, in harmonic progressions, and in the attainment of soft melodic curves; some passages mount to vigor. Valuable music is to be found in the Sonata, which, as a whole, leaves a complex impression of suggestiveness and discursiveness. It was very cordially received.

Miss Neill, playing a Saint-Saëns concerto, some ancient music and a group of modern pieces in which one of her own was included, made a brilliant display of the efficiency of her technic. She played with a broad and vigorous sweep, a fine clarity of execution and much delicacy of ornamentation. Her recital was given under the auspices of the Musicians' Club of Women.

### Bach Mass Is Given

The Apollo Club, led by Edgar Nelson, gave its annual performance of Bach's Mass in B Minor in Orchestra Hall before a very large audience. The great work was, on the whole, nobly sung with the excellent assistance of Emily Stokes Hager, Florence Evans, Arthur Boardman, and Robert Maitland.

### Courboin Dedicates Organ

Charles M. Courboin dedicated the new four-manual Kimball organ in Kimball Hall on Feb. 17. His program included the great G Minor Prelude and Fugue of Bach, which he played in a heroic and scholarly fashion, his own arrangement of Debussy's "Afternoon of a Faun," music by Schumann, Widor and others. The list had been admirably chosen, both to embrace many schools of writing and to reveal the beauties of the instrument. His performance was one of the finest of many seasons, and combined a genuine poetic insight with an admirably finished technic. The or-

gan proved to be one of the finest now to be heard in Chicago, with a complete and well blended specification. Its availability will unquestionably enrich the concert activities of the city.

### Chicago Artists Appear

The Chicago Artists' Association gave its February program in the Fine Arts Recital Hall on Feb. 17. James Fiske, baritone; Isabel Richardson Molter, soprano; Leonard Shure, pianist, and the Lyric Ensemble of the Chicago Artists' Association were heard.

### Sébald's Violin Recital

Alexander Sébald gave an interesting recital when he played the Paganini caprices to which reference has already been made. It is obvious that no violinist without great technical skill would care to have himself measured in an undertaking of this sort. Mr. Sébald gave a most convincing display of originality, power and endurance. He was loyally applauded by an audience which evidently held him in deep respect. The pianist was Rudolph Wagner.

### Thomas Moore Sings

Thomas Moore gave a song recital in Kimball Hall on Feb. 15, assisted by an excellent cellist, George Edward Sauve. C. A. Hutter was the accompanist.

EUGENE STINSON.

## BUSH STUDENTS' CONTEST

### Conservatory to Award Four Prizes in Piano, Voice and Violin

CHICAGO, Feb. 21.—Four prize competitions in piano, voice and violin will be held in April for students of Bush Conservatory, the final hearing to be held at Orchestra Hall, on April 30. The piano prize will be an A. B. Chase grand piano; voice, a Henry F. Miller grand piano, and violin, a fine old Italian violin.

The contest piece for piano will be the Pierné Concerto; for violin, the D'Am-brosio Concerto, and singers will be heard in arias from "Lakmé," "Faust," "Oberon," "Trovatore," "Aida," "Meistersinger," "Hérodiade," or "Huguenots," according to the classification of voice.

In the undergraduate and non-classified departments competitions will be held, with a violin and two scholarships as prizes. Junior students in violin and piano will compete for medals in June.

### Mary Fabian Continues Study in Europe

CHICAGO, Feb. 21.—Cards have been received from Mary Fabian, who is now in Paris. She is working on "Manon" and "Louise" with Felix Leroux, with whom Mary Garden studied "Louise." Her plans include journeys to Berlin, Vienna and Italian operatic centers.

### Maurice Rosenfeldt Heads His Own School in Chicago

CHICAGO, Feb. 21.—Maurice Rosenfeldt, critic of the Chicago Daily News, pianist and teacher, has severed his connections with the Chicago Philharmonic Conservatory, of which he has been president as well as one of the founders. He is now at the head of his own school.

## CHICAGO SYMPHONY PLAYS DALE SUITE

### Lionel Tertis Is Soloist in British Music with Stock

By Eugene Stinson

CHICAGO, Feb. 21.—Lionel Tertis, viola player, was soloist at the Chicago Symphony's concerts of Feb. 13 and 14 in a program Frederick Stock had devoted entirely to British composers. From the works of living composers Mr. Stock chose Delius' "Paris, a Night Piece: the Song of a Great City," Vaughan Williams' "London" Symphony, the final two-thirds of Benjamin Dale's Suite for Viola and Orchestra and Elgar's Overture, "Cockaigne."

The "London" Symphony and the Elgar Overture are familiar to all the orchestra's patrons. The Symphony, sombre, gray and melancholy, is a poignant venture in musical slumming. Last week's audiences followed Mr. Stock and his excellent players through a fine performance into the woeful heart and dreary spaces of an interesting and varied but somewhat depressing work.

Delius' landscape piece on Paris was delightful, even while it suggested certain glowing passages in "Louise." It is a vigorous, pungent and entertaining composition, one of the few Delius works with which Chicago is acquainted.

Dale's Suite seemed a discursive, if ably voiced, effort in the contemporary manner. It is an unhappy necessity which forces one to make the acquaintance of new music by beginning with its middle movement, but the excessive length of the Suite and its somewhat obscured aim must have made it seem imperative both to conductor and soloist to omit its first movement. Mr. Tertis played it assiduously, often enveloping the solo part with breadth or beauty of tone, and apparently pointing out its thematic argument with as much subtlety as could any viola player. He was cordially received.

The popular concert of Feb. 12 brought to a hearing Fauré's "Pelléas and Mélisande" Suite, some patriotic music, dances from "The Snow Maiden" and other diverting items.

### Sametini Pupil Plays Bloch Work in Chicago Recital

CHICAGO, Feb. 21.—Raphael Spiro, pupil of Leon Sametini at the Chicago Musical College, played the "Nigun" from Ernest Bloch's "Baal Shem" in the Central Theater recently, and had the unusual distinction of being coached by the composer. Mr. Spiro, in passing through Cleveland on a concert journey, called upon Mr. Bloch at the suggestion of Mr. Sametini, who is a close friend of the composer. Mr. Bloch listened to Mr. Spiro's recent performance, which was broadcast from the Chicago Tribune's radio station.

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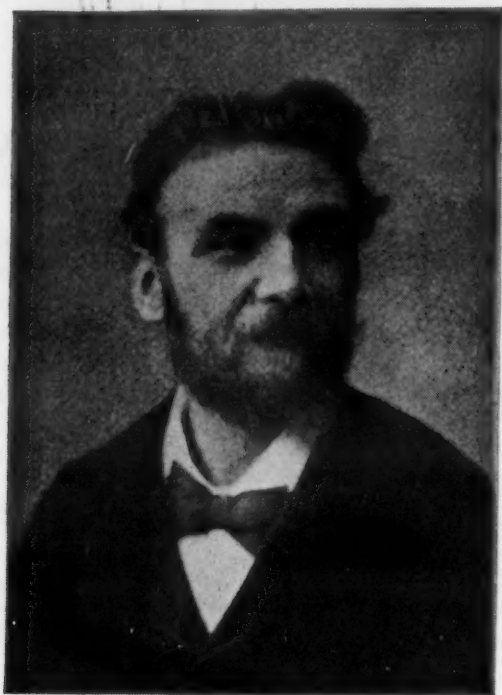
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## "Carmen" Celebrates Fiftieth Anniversary

[Continued from page 34]



Ernest Guiraud, Who Composed the Musical Recitatives used in "Carmen" in Place of Original Spoken Dialogue

casion presents itself and who incites José to kill her worthless husband, Garcia—yes, Carmen has a husband in Merimée's novel! The librettist used good judgment in doing away with this and other circumstances which degraded the heroine and made her unworthy for the operatic stage.

José was also subjected to material alterations. In the novel he is a nobleman and an officer, who for the love of Carmen becomes a deserter, and, eventually finds an infamous death by the hand of the executioner. It was a clever idea to remodel this repulsive figure into an unsophisticated and naïve peasant boy who becomes a soldier. In order to present a contrast to the raven-haired, guileful Carmen, the librettist invented the figure of blond and sweet Micaela, who tries to free José from the gipsy's wiles.

The recitatives brought greater conciseness and what one might call "grand opera structure" into Bizet's "Carmen," although many situations do not appear quite clear and distinct, and not a few developments of the drama cause misunderstanding.

### Omissions Spoil Continuity

Through omission of the dialogue we completely miss a conversation between José and Zuniga, giving us important clues as to José's origin and character. His name is Don José Lizzarabengoa; he comes from the Navarrese Province Elizondo, was destined for priesthood and quarrelled with another peasant from Alava, whom he knocked down. He was compelled to leave his home, and settled down with his mother and little Micaela, an adopted waif, two miles from Sevilla.

The original spoken text thus makes clear the point when José is ordered to take Carmen prisoner, and the gipsy tries to persuade him to release her, pleading that she is also from Navarre, hailing from Etchalar, four miles from Elizondo, and that he surely would not wish to make a Navarrese unhappy. José vigorously protests, "Not a word of this is true; your eyes, your mouth, your complexion, everything, shows conclusively that you are a gipsy." Carmen is not abashed, but answers: "You are right. How silly I am to tell you such lies! Yes, I am a gipsy, and still you will do what I ask you—and the reason? Because you love me."

Alert observers may wonder at Carmen's indifference and coolness toward José when he appears in the second act in Pastia's den. She at that time is still in love with the poor soldier, and even Escamillo's picturesque appearance and his aggressive lovmaking cannot detach her from the lover who for her sake was in such sore plight; never-

theless, we do not see in our opera version any preparations on her part for a worthy reception of her beloved. The omitted dialogue tells us that Carmen awaits him with the greatest anxiety, and that she found a way of sending him into his captivity a file and a valuable gold coin, so that he might escape and buy an outfit of civil clothes in order to join her, which he refuses, still clinging to his military honor.

When José finally arrives, Carmen is happy and demonstrates her love, ordering Pastia, the owner of the den, to serve in his honor bonbons, oranges, glacé fruits, and the best Manzanilla wine. It is only natural that as Carmen then shows off before her long-absent lover the best she has to offer, her famous dance "La Romalis," she loses her temper when he interrupts her, on hearing the bugle sounding the retreat. What appears to the public, not aware of the dialogue, to be Carmen's aggressiveness, is explained in this way as the consequence of hurt pride and love. How can José care for her, if his soldier's honor means more to him than Carmencita's love?

It is due to the omission of the dialogue if the figures of the smugglers are not characteristically outlined. The greatest loser in this respect is Pastia, originally the most unscrupulous rogue, who is degraded in the operatic version to a mute figure. Dancaïro and Remendado, Frasquita and Mercedes lose all significance and become mere singing puppets. By the omission of the



Pauline Lucca, a Popular "Carmen" of the 'Eighties

dialogue occurring between Micaela and the mountain guide, who leads her into the wilderness in the third act, the girl's sudden appearance among the smugglers remains unexplained, so that one is led to believe that she merely came there in order to sing her popular aria and by her message from José's mother to bring about the break between him and the flighty gipsy.

### First-Act Scene Altered

I wish to relate further that with the dialogues a rather childish and operetta-like episode was left out of the "international" version of "Carmen," a kind of pantomime between a beautiful young woman and two of her admirers, an old and a young one. The lady enters after Micaela has left the first time, leaning on the arm of her old gallant, but still she finds ways to make an appointment with a young beau who had followed the couple. Morales, the brigadier, accompanies and explains this episode with

three couplets with accompaniment of the chorus. No doubt this scene had been introduced into the first version in order to give "Carmen" a more joyous character and to satisfy the taste for piquant scenes of the patrons of the Comique.

While these and other important clues for the better understanding of the happenings should be clear and understood by all lovers and admirers of "Carmen," still Guiraud's recitatives must be called the more artistic form, and in fact "Carmen" has achieved its international triumph in this more artistic version. Guiraud succeeded so well in his difficult task, that any one unaware of the actual facts could only believe that Bizet himself had written his "Carmen" in this version.

Another Bizet legend has to be discredited here, one which declares the composer to be of Hebrew origin. This unfounded assertion probably was borne out by the fact that his wife Geneviève Halévy was the daughter of the famous composer of "La Juive," and the latter, Bizet's old teacher, who was, of course, of Jewish faith. Bizet's marriage took place in the Jewish synagogue, which fact is to be explained probably by the condition imposed by the religiously devoted Halévy family. But Bizet was not a Jew and it is a matter of record that a great memorial service was held after his death in the Eglise de la Trinité in Paris, where excerpts of "Arlésienne," "Pearl Fishers," "La Patrie" and even immoral "Carmen" were performed!

### Composer's Fame Secure

After the period of "Lamento" came the great "Trionfo." The first opera house after the Comique to produce Bizet's masterwork was the famous Viennese Court Opera, where in October, 1875, in the grand opera version with Guiraud's recitatives, it scored a memorable success. This was partly due, however, to the grandiose scenic display and the elaborate ballet introduced into the last act. The following year "Carmen" triumphed at Brussels, and from then on the fame of the opera spread so quickly that one after another of the famous international opera houses produced it.

Only Carvalho, Du Locle's successor at the Opéra-Comique, showed himself reluctant. It was only in 1882 that he was compelled to accede to the urgent demands of the subscribers of the Comique and of the French musical world at large to produce Bizet's last opera. The performance, although hurriedly prepared, was a triumph, and Mme. Galli-Marié, who had lost a good part of her slimness, had the great satisfaction of seeing her former mild success turned into a triumph.

The opera's success was so great that Carvalho placed it in his repertoire the following year in an elaborate production. "Carmen" became the rage of Paris; it was hailed as the greatest triumph of the Comique since Thomas' "Mignon" (1866) and had brought no less than two million francs to the box-office up to 1914.

Bizet's memory was honored by a monument, and he is now hailed as one of the greatest musical geniuses France ever produced. His "Carmen" was a "Trionfo"—but poor Bizet only experienced the "Lamento." The fate of genius!

## OVATION FOR HERTZ AT WAGNER CONCERT

San Francisco Supervisor  
Lauds Leader in Speech  
—Easton Is Soloist

By Charles A. Quitzw

SAN FRANCISCO, Feb. 21.—The San Francisco Symphony in its final Civic Auditorium concert on Feb. 10, presented Florence Easton as soloist in "Elsa's Dream" from "Lohengrin," "Dieck Theure Halle" from "Tannhäuser" and the "Liebestod" from "Tristan and Isolde." The audience was estimated at 10,000 persons. Clear beauty of tone and fine carrying quality even in most delicate passages marked the singing of the Metropolitan Opera soprano. The program was devoted to Wagner, and included also the Prelude to "Parsifal," the Bacchanale from "Tannhäuser," the Introduction to Act III of "Lohengrin," the Prize Song from "The Mastersingers," the Finale from "The Ring," and the Prelude to "Tristan and Isolde." An ovation was given Alfred Hertz by the huge audience after a talk by Supervisor J. Emmett Hayden regarding the value of the conductor's work to the community.

Louis Persinger, violinist and assistant conductor of the Symphony, and Waldemar Giese, double-bass player, were the soloists at the regular "popular" concert of the Hertz forces at the Curran Theater on Feb. 15. Bottesini's Concerto for violin and double-bass was played by these artists with technical skill and beauty of tone. The other numbers on the program were Svendsen's "Zorahayde" Legend, Grieg's "Sigurd Jorsalfar" Suite, the second and fourth movements of Haydn's "Surprise" Symphony, Pierné's "Serenade," Schubert's "Bee," and Weingartner's arrangement of Weber's "Invitation to the Waltz."

The Wind Ensemble of San Francisco, a new organization, lately formed under the leadership of C. Addimando, oboist of the San Francisco Symphony, gave its first concert before an appreciative audience in the Ballroom of the Fairmont Hotel on Feb. 13. The performers were H. Benkman, flute; N. Zannini, clarinet; Mr. Addimando, oboe; E. Kibitschek, bassoon; Charles E. Tryner, horn, and Isabelle Arndt, piano. The program included several novelties, Lefebvre's Suite for Wind Quintet, a Divertissement by Albert Roussel for sextet; a Musette for oboe, clarinet and bassoon by G. Pfeiffer; "Gavotte-Rococo" and "Whirlwind" for woodwind quartet by Eugenio Pirani; a Gavotte and Tarantella for sextet, by Fritz Fuhrmeister, a quartet by Saint-Saëns, and a Sextet by Ludwig Thuille comprised the list. The new organization displayed good ensemble work, and will be welcome locally. Lulu J. Blumberg is the manager.

Sergei Rachmaninoff was heard in concert, under the management of Frank W. Healy, at the New Columbia Theater on Feb. 15. His playing of Beethoven's "Appassionata" Sonata stirred the packed house to a tumult of applause. The artist showed mastery of technique in a Bach English Suite and Mendelssohn's "Variations Serieuses," his own "Etude Tableau" and Prelude in C Sharp Minor, and numbers by Chopin and Liszt.

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Headline: Samaroff Wins Real Ovation.

San Antonio (Tex.) Express, Dec. 9, 1924.

Headline: Olga Samaroff Wonder Pianist.

Des Moines (Ia.) Register, Jan. 6, 1925.

Headline: Samaroff at Zenith of Art.

Des Moines Capitol, Jan. 6, 1925.

Headline: Samaroff Holds Spellbound Big Audience Here.

Albuquerque (N. M.) Morning Journal, Dec. 6, 1924.

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## VERBRUGGHEN GIVES NASHVILLE CONCERT

### Margaret Matzenauer Is Visiting Artist in Song Recital

By Mrs. J. A. Wands

NASHVILLE, TENN., Feb. 21.—The Minneapolis Symphony, presented by the Nashville Symphony Society, gave two most enjoyable programs on Feb. 10, in Ryman Auditorium. The afternoon concert was for children, and the players were greeted by a capacity audience. Henri Verbrugghen gave a varied program well calculated to interest his youthful auditors, and interspersed humorous and instructive remarks, receiving tumultuous applause.

At the evening concert, Tchaikovsky's "Pathetic" Symphony was exquisitely rendered. In the Adagio from the Ballet "Prometheus," Englebert Roentgen played the 'cello solo beautifully. The numbers which roused the most spontaneous response, however, were excerpts from the Suite "Through the Looking-glass," by Deems Taylor, and the Overture to "Tannhäuser." Mr. Verbrugghen gave attractive encores, Schubert's "Moment Musical" and "Marche Militaire," and Mendelssohn's "Spring Song." He and his players received an ovation.

Under the auspices of the Vanderbilt Alumnae Council, Margaret Matzenauer appeared in a program of contralto songs in Ryman Auditorium recently, and was greeted by a large and appreciative audience. Her numbers were drawn from the works of Schumann, Brahms, Richard Strauss, Arensky, Frank La Forge, Meyerbeer, Ponchielli, Fauré, Chausson, Teresa Del Riego, John Prindle Scott and Saint-Saëns. George Vause played excellent accompaniments, and displayed splendid tone and technic in a group of solos.

Eight Victor artists, brought by the Timothy-Mocker Post, No. 141, of the American Legion, were enthusiastically

greeted by a large audience in Ryman Auditorium recently. Henry Burr and Albert Campbell, tenors; Frank Croxton, bass, and John Meyer, baritone, were participants in the program, as were Billy Murray, Rudy Wiedoeft, Monroe Silver and Frank Banta.

The Centennial Club presented an artistic program lately. Vocalists were Kathryn Kirkham, soprano, and Jean Shepherd, contralto. Hattie Thula Paschal accompanied. Mary K. Pope, pianist, played the first movement of MacDowell's D Minor Concerto, with Lawrence Goodman, her teacher, at the second piano. Mrs. Robert Lusk is chairman of the music department, and Amelie Thorne was special chairman for the day.

A concert was given in Hume-Fogg high school auditorium recently. Maria Elise Johnson, violinist, was the visiting artist.

### ACTIVITY IS DISPLAYED BY MUSICIANS IN TULSA

#### Vladimir de Pachmann Is Guest Artist—Organists Give Recital—Schools to Sing "Elijah"

TULSA, OKLA., Feb. 21.—Tulsa heard a typical recital by Vladimir de Pachmann when the pianist was presented in Convention Hall by Robert Boice Carson recently. His audience was delighted with his artistry.

A chorus of 180 mixed voices has been formed under the leadership of George O. Bowen, director of music in the city schools, to begin rehearsals for "Elijah," which will be sung in Music Week.

An audience of 2000 gathered in Convention Hall recently to hear a recital given by the Eastern Oklahoma Chapter of the American Guild of Organists. The program was opened by John Knowles Weaver, dean of this chapter, with the "American" Rhapsody by Yon. Other organists on the program were Lynette Kimmons Grigsby and Wade Hamilton, organist of the Majestic Theater. William Walter Perry gave a piano number and the combined glee clubs of the Central High School, under George Oscar Bowen, sang two choruses.

## HAVANA WELCOMES DAMROSCH'S FORCES

### Four Concerts by Visitors in Cuban Capital Are Acclaimed

By Nena Benitez

HAVANA, Feb. 15.—The concerts of the New York Symphony here on Jan. 30, Feb. 1, 2 and 3 marked the greatest musical festival ever given in Cuba. For the first time a major foreign orchestra visited our shores, as the Cuban Government had tendered an official invitation to the New York organization to visit Havana and it was under the auspices of the Sociedad Pro-Arte Musical that the concerts were given.

Two programs were for the Pro-Arte members exclusively. Walter Damrosch, at the head of his men, gave interesting music. Thomas' "Mignon" Overture was followed by Beethoven's Fifth Symphony, the "Danse des Sylphes" and "Rakoczy March" from Berlioz's "Damnation of Faust," "Les Préludes" by Liszt and the Tchaikovsky "Nutcracker" Suite.

The Overture from "Le Roi d'Ys" by Lalo, Dvorak's "New World" Symphony, "Finlandia" by Sibelius and Strauss' Polka-Mazurka "The Dragon Fly" and "Beautiful Blue Danube" Waltz formed the program for the second concert. The

soloist was Paul Kochanski, violinist, who played the Vivaldi Concerto and Saint-Saëns' "Rondo Capriccioso." Mr. Kochanski was warmly received by the large audience.

On Feb. 1, and 3 two public concerts were given by the visiting symphony at the Payret Theater and were attended by huge audiences, sincerely enthusiastic. The Sunday evening concert included Weber's "Oberon" Overture, the Tchaikovsky Fifth Symphony, Schumann's "Abendlied," the "Entrance of the Fauns" from the ballet "Cydalise" by Pierné and Rimsky-Korsakoff's "Caprice Espagnol." The Pierné number was encoored, and, as at the end the public remained seated, Mr. Damrosch gave two encores, the Overture to "Carmen" and an excerpt from "L'Arlésienne" by Bizet.

The last concert was devoted to Wagner, "Rienzi," "Lohengrin," "Siegfried," "Walküre," "Parsifal," "Meistersinger" and "Tannhäuser" were represented on the program.

Mischa Mischakoff, the concertmaster, was the soloist of the evening, earning the applause of the public by his artistic playing.

The concerts of the New York Symphony in Havana have been an immense success, bringing new laurels to Mr. Damrosch and his musicians. Gino Baldini of the symphony management accompanied the orchestra to Cuba.

### SAN ANTONIO CLUBS HEARD

#### Tuesday Octet Gives Annual Concert—Army Men Attend Musicales

SAN ANTONIO, TEX., Feb. 21.—The annual concert of the Tuesday Musical Octet, for members and friends of the Tuesday Musical Club, was given at the Main Avenue High School auditorium on Feb. 5. Numbers by Liszt, Donizetti, Bizet, Vecsey and Wagner were played. The second act from Flotow's "Marta" was sung in costume by Mrs. Fred Jones, soprano; Mrs. Zuleme Simpson, contralto; Charles Stone, tenor, and Warren Hull, baritone. Meri Russell Hughes gave a Spanish dance and appeared in a pantomime with Virginia Kirkland and Charles Stone. The last sang, "Ah, Moon of My Delight" from Liza Lehmann's "In a Persian Garden." The personnel of the octet includes Corinne Worden, Leonora Smith, Mrs. Leonard Brown, Mrs. Lester Morris, Marjorie Murray, Irene Saathoff, Mrs. Eugene Miller, Mrs. Jefferson Peeler and Mrs. Edward Sachs, conductor and accompanist. Mrs. A. M. Fischer was at the organ.

Modern music was discussed at a meeting of the Tuesday Musical Club on Feb. 3. Mrs. Alexander McCollister, chairman, spoke on the subject. Mildred Gates read a musical digest. The program was furnished by Mrs. Osma F. Bordelon, Jr., pianist, who played Griffes' "The White Peacock" and Granados' "Spanish" Dance; Mrs. Paul

Rochs, soprano, sang numbers by Wintter Watts and Cyril Scott. Mrs. Edgar Schmuck, contralto, sang Walter Kramer's "Faltering Dusk." Violin numbers by Gardner were played by Willetta Mae Clarke. The accompanists were Mrs. Eugene Staffel, Mrs. Edward Sachs and Mrs. A. McCollister.

A recent musicale by the San Antonio Musical Club was given for the officers of the U. S. Army. Dorothy Claassen led a program of native American music. Compositions by Brunn, Cadman, Logan, Friml and Lieurance were given by Mary James, pianist; Ruth Witmer, soprano; Glenn Law, tenor; Jane Alden, contralto, and Mary Rochs, soprano. Assisting artists were Marjorie Will, reader, and Meri Russell Hughes, danseuse. The accompanists were Arthur H. Ball, flautist; Mrs. Eugene Staffel, Catherine Clarke and Mrs. Nat Goldsmith. GENEVIEVE M. TUCKER.

#### Rosa Ponselle Sings in Boston

BOSTON, Feb. 21.—Rosa Ponselle appeared in Symphony Hall in a concert of the Steinert series on Sunday afternoon, Jan. 25. She sang soprano arias from "Trovatore" and "Traviata" and songs by Caccini, Paisiello, Strauss, Georges, Rimsky-Korsakoff, Farley, Chopin and MacFayden. Miss Ponselle was in excellent voice, singing with vocal opulence and technical skill. She brought a vitality and enthusiasm to her dramatic songs and showed style in her lyric songs. Stuart Ross accompanied artistically and was also a soloist of ability. W. J. PARKER.

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## DETROIT SYMPHONY IS AGAIN APPLAUDED

Dance Program Under Kolar  
Well Received—Schelling  
in Recital

By Mabel McDonough Furney

DETROIT, Feb. 21.—The Detroit Conservatory presented Ernest Schelling in a piano recital in Orchestra Hall recently, this event being free to all students. Mr. Schelling's program was unusually well planned and had much of value to the distinctly musical audience gathered to hear him. He opened with Schumann's Fantasy, Op. 17, and proceeded to portions of "The Well-Tempered Clavichord," each number accomplished with dazzling technical proficiency. He was insistently applauded for his own Theme and Variations, and this ovation was repeated for a group of dances by Granados. Music by Chopin, Ravel and Debussy completed the program.

Victor Kolar and the Detroit Symphony offered their annual dance music program on Sunday, Feb. 15, and, as usual, attracted a large audience. Probably the most popular number on the program was Strauss' Waltz, "Tales from the Vienna Woods," which introduced a novelty in the zither solo, played by Louis Melcher. Mr. Kolar led the orchestra through two of Brahms' Hungarian dances with so much vim and such striking color effects that the audience was loth to have him proceed to the Tchaikovsky numbers which followed. There was no soloist; none was needed. The program included such favorites as the Dance of the Hours from "Giselle" and the "Dagger" Dance from "Nabucco."

On Saturday morning, Feb. 14, Edith M. Rhett spoke on "The Ring of the Nibelungs" at the fourth young people's concert in Orchestra Hall. With the aid of excellent stereopticon slides, Miss Rhett graphically unfolded the story, indicating the various motifs at the piano. Victor Kolar led the orchestra, which presented illustrative excerpts, including the "Ride of the Valkyries," the "Forest Murmurs" from "Siegfried" and others.

The Tuesday Musicales held a morning meeting in the auditorium of the Women's City Club on Feb. 17, when Phyllis Gabell Corin had charge of an American program. A feature was a trio by Mana Zucca, presented by Lillian Lachman Silver, pianist; Nicholas Garagusi, violinist, and Julius Klein, cellist. Mr. Garagusi was also heard in a group of solos. Eleanor Sydnam Stahl, pianist, and Mrs. Theodore O. Leonard, Jr., soprano, took part in the program, the latter being accompanied by Mrs. John Raymond Mann.

SAN ANTONIO, TEX.—Mozart's "Marriage of Figaro" was presented by William Wade Hinshaw on Feb. 19, in the Main Avenue high school auditorium under the management of Pauline J. Rex. Ernest Knoch conducted the performance, which received high commendation. The singers were excellently routined and vocally adequate, costumes were charming and the orchestra well balanced. The cast included Alfredo Valenti, Clytie Hine, Pavel Ludikar, Editha Fleischer, Celia Turrill, Ralph Brainard and Herman Gelhausen. GENEVIEVE M. TUCKER.

## Boston Students Give Première of New Operetta



Cast for the Boston Première of the Musical Play "The Pirate's Daughter," Given by New England Conservatory Students. Inset, Left, Keith Crosby Brown, Composer of the Score; Right, Benjamin H. Russell, President of the Sinfonia Fraternity and a Director of the Production

BOSTON, Feb. 21.—"The Pirate's Daughter," a musical play in three acts, with book and lyrics by George M. Brown and Dorothea Bassett and music by Keith Crosby Brown, had its first performances anywhere, in Jordan Hall, Feb. 13 and 14, under the auspices of the Sinfonia Fraternity of the New England Conservatory, for the benefit of the scholarship fund.

The production was coached by Clayton D. Gilbert of the faculty, assisted by Benjamin H. Russell, president of the Sinfonia, and Harlan A. Riker, conductor. The singers were drawn from the student ranks. The score has recently been published and is scheduled to be produced in the next few months in a number of cities.

The performance proceeded with verve

and sprightliness. The chorus showed care in selection and diligence in training. It responded with precision in attacks and its tone was fresh and sonorous. The libretto furnished opportunity for a number of songs and dances.

The opening scene showed a conventional house party on the banks of the Hudson, where the hostess provides diversion by summoning a Hindu necromancer. The latter casts a spell and transports the company to Holland of the seventeenth century. Complications ensue when pirates descend on the village.

Among the cast, Yvonne Desrosiers disclosed a soprano voice of charming quality and ease in dramatic action. June Palmer as *Jaqueline*, Ben Russell as *Prefect of Police* and Charles Pearson as the *Burgomaster* sang and acted

their parts commendably. Ruth Chilton, Naomi Andrews and John Coakley, dancers, also appeared to advantage.

Others in the cast were Muriel MacLachlan, Elsa Evans, Donald Selew, Victor Wrenn, Mortimer Bowe, May Silver, Joseph Lopez, Luke Gaskell, Gennaro d'Alessandro, Louise Beach, Florence Owen, Aleene Grossart and Norman Strauss.

The composer, whose first comic opera thus achieved a distinct success, was graduated from the New England Conservatory in 1914. He has been engaged in business in Boston since his graduation, but has composed anthems, choruses, songs, Negro spirituals and other works. His brother and wife were the librettists. They are at work on a second musical comedy, "The Life Savers," for which Mr. Brown is writing the music.

### Milwaukee Music Patrons Sponsor Orchestra Hall

[Continued from page 1]

the first floor to help carry the cost of the building. The music halls would be leased at a low rental, according to Miss Rice's plan, to help encourage musical development in the community.

Several music-loving Milwaukeeans are expected to bear the brunt of the expense of erecting the building. These men will buy the majority of the bonds to be sold for the building.

As soon as two of the backers of the enterprise come back from Europe it is

expected to begin erection of the building, Miss Rice adds.

The school board, it is reported, did not look with favor on Mr. Bergen's plan to build a music structure costing \$2,000,000 at its expense, its view being that the school board can not build music temples as long as several thousand pupils are housed in poor quarters, and there is no immediate outlook that these will be provided with the needful housing. Details of the Bergen plan were announced in MUSICAL AMERICA last week.

About 100 guarantors have signed up as backers of the projected season here by the Chicago Civic Opera Company. None of these will pledge more than \$100, according to Marion Andrews, local manager of the series. The company is scheduled for three performances, March 13 to 15.

The University of Wisconsin Glee Club gave a concert in Milwaukee at Washington High School, on Feb. 13, with E. Earle Swinney as conductor. The soloists included Harry Sisson, violinist;

Eugene W. Leonardson, baritone, and Robert C. Nethercut, pianist.

The Lawrence College Men's Glee Club, under Carl J. Waterman, is now on tour. C. O. SKINROOD.

### DALLAS WELCOMES TRIO

Norfleet Players and Clubs Heard in Programs of Interest

DALLAS, TEX., Feb. 21.—The appearance of the Norfleet Trio in Stoneleigh Court on Feb. 10 under the auspices of the Dallas Woman's Club was an important event. A large audience greeted the players and thoroughly enjoyed their splendid program.

The Treble Clef Club presented Margot Hayes, contralto, and Florence Brinkman, pianist, in the Palm Garden of the Adolphus before large audiences.

The Davies Club presented Reuben Davies, pianist, in a classical program in the City Temple. CORA E. BEHRENS.

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## MONTGOMERY HEARS SAN CARLO SINGERS

Alabama Community Concert  
Series Includes Fine  
Attractions

By J. C. O'Connell

MONTGOMERY, ALA., Feb. 21.—The San Carlo Opera Company gave an excellent performance of "Rigoletto" in the Grand Theater in the local concert course, recently. The company, under Fortune Gallo's management, makes an annual appearance here, and the recent performance made a bigger impression than even in the previous year, when "Butterfly," "Pagliacci" and "Cavalleria" were given.

The concert course is promoted by Kate C. Booth, Bessie Leigh Eilenberg and Lily Byron Gill, and the season so far has been successful.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers in an elaborate program brought a big audience to the City Auditorium. Miss St. Denis and Mr. Shawn were enthusiastically received and the ensembles generously applauded. Paul Whiteman's orchestra drew one of the largest local concert audiences in several seasons in a recent performance in this city.

Geraldine Farrar sang, in her version of "Carmen," with Carlo Peroni conducting, and Neira Riegger, Emma Noe, Luigi Pasinati, Joseph Royer and Marcel Vinson as assisting artists, in this city on Feb. 3.

## BANGOR SINGER HONORED

Farewell Reception Given for Soprano—  
Organ Recitals Continued

BANGOR, ME., Feb. 21.—The Schumann Club gave a farewell reception in honor of Florabelle Smith, soprano, in the studio of Ellen M. Peterson recently. Miss Smith is soon to leave Bangor for St. Petersburg, Fla., where she will reside. The evening was in charge of Mrs. Frederick W. Jacques, Josephine

Wiggin and Mrs. Herbert Dunning. Following the reception a short program was given, in which the following appeared as soloists: Florabelle Smith, soprano; Dorothy Doe Hicks, Mary Hayes Hayford, pianists; Anna Torrens, 'cellist; Lillian Boyd, violinist, and a quartet composed of Miss Smith, Mrs. Linwood Jones, Carrie O. Newman and Ruth Newcomb. The accompanists were Mrs. Hicks and Ellen M. Peterson.

The Schumann Club met at the home of June L. Bright recently, when the afternoon was in charge of Mrs. George T. Bowden, soprano. In a music memory contest the winners were Mrs. Hicks and Mrs. J. J. Mosher. A delightful program was given with the following soloists: Mrs. George T. Bowden, Berta Kendall, sopranos; Carrie O. Newman, contralto; Anna Torrens, 'cellist. Dorothy Mosher, seven years old, sang. The accompanists were Mrs. Hicks, Mrs. Mosher, Helena Tewksbury, Mary Hopkins and Ruth Newcomb.

The third organ recital in the series given under the direction of the music committee of the Unitarian Church, of which Mrs. Harry A. Chapman is chairman, with Wilbur S. Cochran, organist and choirmaster, was given on a Sunday afternoon, when Morris Robinson, violinist, appeared as soloist.

JUNE L. BRIGHT.

## ST. LOUIS CLUB APPEARS

Music in Church and Theater Lends  
Interest to Recent Calendar

ST. LOUIS, Feb. 21.—Excerpts from oratorios were features of a recent Saturday night concert given by the Liederkrantz Choral Club in the Alhambra Grotto. Choruses and recitatives from "Judas Maccabaeus" by Handel, "The Season" by Haydn and Mendelssohn's "St. Paul" were given. Hugo Anschuetz conducted. Soloists were Graziella Pampari, harpist, and Pasquale de Conto, 'cellist.

Paul Friess held a special musical service in the Kings Highway Presbyterian Church on a recent Sunday night. Choir and organ numbers were given with Ethel Knobloch, violinist, assisting.

HERBERT W. COST.

## Clara Shear to Study Rôles in Italy for Her Chicago Opera Bookings



Clara Shear, Soprano

BOSTON, Feb. 21.—Clara Shear, soprano, sails for Milan, Italy, in March to continue her study under Arturo Vita, in preparation of rôles she will enact next season with the Chicago Civic Opera Company. Miss Shear has been here seven months, after two years study in Italy, and in that time met with splendid success in a concert tour of New England. Her local success had its climax in her being engaged by the Chicago Civic Opera Company's management after its two weeks' engagement here recently.

Miss Shear is a native of Everett, Mass. After studying piano, she had singing lessons from Weldon Hunt of this city. Later she was engaged by the Boston English Opera Company on tour, and made her debut in "The Tales of Hoffmann" in St. Johns, N. B. She appeared also in "Rigoletto." Her Boston debut was made with the Society of Singers, when she was acclaimed in "Lakmé," "Lucia" and "The Tales of Hoffmann."

On the advice of Agide Jacchia, head of the Boston Conservatory of Music, Miss Shear went to Italy about three years ago. Her success there was commensurate with her American appearance, and in 1923 she made a fine debut in Milan in "Bohème." A tour of the Italian provinces followed. Miss Shear singing various operatic rôles. On July 24, 1924, she returned to her home in Malden, Mass., and opened her New England tour at Norwich, Conn., on Oct. 7.

Miss Shear is expected to return to America in time for the opening of the Chicago Opera season of 1925-26.

## EIGHT ALBANY CHOIRS GIVE JOINT CONCERT

Works of Local Composer Presented at  
Program of Organists' Guild—  
Recitalists Are Applauded

ALBANY, N. Y., Feb. 21.—The combined choirs of eight churches presented a program at the meeting of the Eastern New York Chapter, American Guild of Organists, held at the Cathedral of All Saints, on Feb. 10. Charles T. Ives, one of the founders of the Guild, and now a resident of Albany, had a place in the choirs. Among the anthems sung was "Lift Your Glad Voices" by Frederick H. Candlyn, organist of St. Paul's Episcopal Church in this city. Florence Jubb, organist of the Madison Avenue Reformed Church, played Mr. Candlyn's "An Indian Legend." Lydia F. Stevens, organist of the Emmanuel Baptist Church, gave the Pastorale from Guilman's First Sonata.

The Moscow Artists, comprising Yasha Garoy, tenor and pianist; Olga Dureoska, soprano; Vaneia Skolska, violinist, and Ivan Karoff, baritone, gave a program of Russian music in the course of the Albany Historical Society, on Feb. 6.

Zoltan Szekely, Hungarian violinist, was assisting artist at the concert of the music organizations of the New York State College for Teachers, on the same evening. The college orchestra, and the women's and mixed choruses were heard in several numbers. Mr. Candlyn directed the program.

Mrs. Alice K. Hammerslough, who has returned to her Albany home after several years of music study in New York, gave a recital on the evening of Feb. 10 at the Albany Historical Society Auditorium. Mrs. Hammerslough sang Haydn and Verdi arias and modern compositions. The accompanist was Stuart Swart.

Mrs. Frederic B. Stevens and Lillian Jones, violinists, played the Bach Double Concerto at the meeting of the Monday Musical Club at the same auditorium on Monday afternoon. Others on the program were Mrs. N. E. Doyle, soprano, and Jeannette Vanderheyden, Mary Gibson and Mrs. DeWitt C. Ogsbury, pianists. The accompanists were Mrs. George D. Elwell, Henrietta Gibson and Mrs. Charles Kemp.

W. A. HOFFMAN.

Claire Dux, soprano, will be heard in Rochester on March 12. Her recent New York recital, at which she sang ten American songs, has brought her many manuscripts from different parts of the country, and Miss Dux may offer an All-American program next season.

Zlatko Balokovic, violinist, who has just gone under the management of Daniel Mayer, will be heard in Cleveland on March 15, in Pittsburgh on March 23 and in St. Louis on March 29.

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## BALTIMORE SYMPHONY IN CHILDREN'S EVENT

### Music Essay Prize Awarded—Dancers and Chamber Groups Appear

By Franz C. Bornschein

BALTIMORE, Feb. 21.—The second of the series of concerts for children was given at the Lyric on the morning of Feb. 21 by the Baltimore Symphony. Henrietta Baker Low, in a preliminary talk to the children, gave an analysis of the orchestral instruments and compositions. Elizabeth Lansburgh, who is eleven years old, was awarded the prize of \$10 for writing the best essay describing the initial concert of the special series. The latest program was prefaced with singing by the chorus of Park School pupils, under Mary Knox Fitz. The numbers were "Baltimore, My Baltimore" and "Home, Sweet Home." Gustav Strube conducted the program which included Flotow's "Martha" Overture, two excerpts from Bizet's "L'Arlésienne," Dvorak's "Humoresque," "Black Bess" by Gustav Strube, and Sibelius' "Finlandia."

Ruth St. Denis, with Ted Shawn and the Denishawn Dancers, appeared at the Lyric on Thursday evening, Feb. 19, under the management of Mrs. Wilson-Greene. There was appeal to the eye in the "music visualizations," in which Miss St. Denis, Mr. Shawn, Doris Humphrey and members of the ensemble contributed gracefully and colorfully, and dramatic movement in the character delineation of the future sections of the program. The Spanish piece, "Cuadro Flamenco," and the Algerian Dance drama, "The Vision of the Aissoua," were especially attractive. Musical accompaniments were by Louis Horst, pianist; George Palotay, violin; Ugo Bergamasco, flute, and Gino Allesandri, cello.

The New York Symphony, with Walter Damrosch as conductor, appeared at the Lyric on Wednesday evening, Feb. 18, under the management of the Wilson-Greene Bureau. Mr. Damrosch gave an illuminating talk with illustrations at the piano on the program, which included only Beethoven's Ninth Symphony. A special chorus was organized for this concert from the membership of foremost local organizations. The solo quartet consisted of Helena Marsh, Ruth Rodgers, Charles Stratton and Fraser Gange. The choral section of the work aroused interest for its massed tonal effects, which were brought out convincingly by the local singers. Eugene Wyatt, George Castelle, Hobart Smock and Harold Randolph, conductors, had prepared the local singers for the concert.

The Baltimore String Quartet resumed its concerts for the season on Sunday evening, Feb. 15, in the North Hall of the Peabody Institute. Frank Gittelsohn, Herbert Bangs, Nicolas Avierno and Bart Wirtz had prepared the initial program of the present series. The reading of the Haydn Quartet, Op. 76, proved artistic. Two short pieces by Gustav Strube, Elegie and Serenade, were applauded, and the composer, who was in the audience, had to acknowledge the tribute paid to the melodious numbers. The program closed with the Tchaikovsky Piano Trio, Op. 50, in which the piano part was authoritatively played by Harold Randolph.

The Baltimore String Quartet was called to substitute for the Flonzaley Quartet scheduled for the recital at the Peabody Conservatory of Music on Friday, Feb. 20, owing to the illness of a member of the Flonzaleys. They gave another reading of the Haydn Quartet, and added two Bach transcriptions and concluded the program with the César Franck Piano Quintet, with Mr. Randolph at the piano. The audience appreciated the fine spirit of the ensemble and recalled the artists many times.

The Choir Choral Club, under A. Lee Jones, gave parts of Gounod's "Redemption" on Tuesday evening, Feb. 17, at Grace and St. Peter's Church. John Denues was the organist. The choir numbers seventy singers. Solo parts were sung by Matie Leitch-Jones, soprano; Mrs. William Groppel, contralto; C. W. Porter, tenor, and Walter N. Linthicum, baritone.

Pergolesi's "Stabat Mater" was sung at Stieff Hall on Saturday, Feb. 21, under the auspices of the Baltimore Music Club. A very artistic interpretation was given. The soloists, Elizabeth Gutman, soprano, and Maude Albert, contralto, were assisted by Vivienne Cordero Friz, Sarah Finkelstein, Ida Broemer and Helene Broemer, members

of the string quartet, and Audrey Cordero, pianist, under Franz Bornschein's baton.

Vivienne Cordero Friz, violinist, with Audrey Cordero, pianist, gave the sixth recital of the series by teachers of the preparatory department of the Peabody Conservatory on Monday evening, Feb. 16. Katherine Whitelock, violinist, with Helen Smith Robinson, pianist, gave the preceding program of the series.

### SYMPHONY VISITS GEORGIA

#### Damrosch Forces Well Received in Savannah—Spirituals Are Sung

SAVANNAH, GA., Feb. 21.—The New York Symphony played on Feb. 9 in the Municipal Auditorium as the fourth attraction of the All-Star Series of the Savannah Music Club. Walter Damrosch, conductor, was given a most enthusiastic welcome. The entire program was received cordially, and at the end the audience did not leave until the orchestra quitted the stage, hoping for still another number.

One of the most interesting events of the season was the appearance of the Society for the Preservation of Negro Spirituals. This is an organization of Charleston, S. C. The members use no musical accompaniment, accompanying themselves with clapping of hands, tapping of feet and swaying of the body. They sang to a capacity audience in the Auditorium and received unstinted applause.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers gave a beautiful program in the Auditorium on Feb. 12. They were greeted by a large house, and the applause they received showed they are favorites here.

DORA S. MENDES.

#### Thurlow Lieurance and Edna Woolley Heard at Hampton Institute

HAMPTON, VA., Feb. 21.—Under the auspices of the Musical Art of Hampton Institute, of which Dr. R. Nathaniel Dett is the director, a delightful entertainment was given in Ogden Hall recently, when Edna Woolley Lieurance, mezzo-soprano; Thurlow Lieurance, composer-pianist, and Lillian Reed, flautist, presented dramatized Indian songs before an enthusiastic audience. Twelve numbers were listed on the program, among the most enjoyable being "Ghost Pipes," "Wium," and "By the Waters of Minnetonka." Mr. Lieurance gave an interesting demonstration of Indian flutes of various tribes, illustrating his remarks with tribal melodies collected in his journeys to the regions inhabited by North American Indians. Enthusiasm reached its climax when the trio gave, as the concluding number, a prayer which revealed the singer in a communicative mood.

#### Plans Program for Harp and Violin

Zoë Cheshire will present an afternoon of music for the harp and violin in memory of her father, John Cheshire, in Steinway Hall, New York, on the afternoon of March 26. Margaret L. Kraus, violinist, will make her first appearance as a member of Miss Cheshire's Duo Artistique on this occasion.

#### Students Cheer Vlado Kolitsch in Unique Program of Classic Works

MEADVILLE, PA., Feb. 21.—Vlado Kolitsch, violinist, gave the second concert in the Allegheny College series on the evening of Feb. 20, presenting as a special feature, Mozart's Concerto in D, played on a violin once used by Mozart and accompanied by a spinet 200 years old. The violinist showed himself pos-

sessed of a masterful technic and a faithful interpreter of the classics. He was also heard in the Tartini "Devil's Trill" Sonata, Bach's Chaconne and three numbers by Czech composers. Mr. Kolitsch was heard by a large audience and was given an ovation at the close of his program seldom accorded a visiting artist. Malvane Gardner was the accompanist and showed real skill in playing upon the spinet as well as at the piano.

### EVENTS IN JACKSONVILLE

#### Operatic and Concert Programs Are Given for Florida Audiences

JACKSONVILLE, FLA., Feb. 21.—Paul Whiteman and his orchestra presented a program in the Duval Armory on a recent Sunday, which was enjoyed by a large audience.

William Wade Hinshaw's production of Mozart's "Marriage of Figaro" scored a success in the Duval Theater recently. This was a very artistic and delightful production. The cast is uniformly excellent and the orchestra capable.

The De Reszke Singers, with Mildred Dilling, harpist, as soloist, gave a fine program here. The quartet presented some excellent music. The harpist was enthusiastically received.

An adapted version of "Carmen" was presented in the Duval Theater last week by Geraldine Farrar and her company.

GEORGE HOYT SMITH.

#### Frederick Gunster Gives Atlanta Recital

ATLANTA, GA., Feb. 21.—Frederick Gunster, tenor, was heard in his third Atlanta recital on Jan. 13, in a program ranging from classic and operatic works to modern folk and dialect songs, in which this versatile tenor excels. The beautiful quality of his voice, and his excellent musicianship, and fine diction brought enthusiastic response from the audience. A final group of spirituals and melodies, sung in the garb and make-up of the old ante-bellum Negro, showed the singer's mastery in the realm of character song.

#### Helen Riddell Has Active Season

Helen Riddell, soprano, was heard on the program given at the Fraser Testimonial Concert at Terrace Garden on Feb. 5, and was scheduled to give a recital in Clinton, Mass., on Feb. 17. On Feb. 24 she will appear in one of Dr. Clarence Dickinson's programs at the Union Theological Seminary and on May 7 will sing at Syracuse University.

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## PHILADELPHIA HAILS SAMAROFF'S RETURN

Orchestral Forces Give Program of Contrasting Numbers

By H. T. Craven

PHILADELPHIA, Feb. 21.—The ripened art of Olga Samaroff was admirably displayed in the concerts given by the Philadelphia Orchestra in the Academy of Music on a recent Friday afternoon and Saturday evening. There were but two numbers on the program in which this brilliant pianist did not take part.

With perhaps the intention of presenting a contrast in styles, Mme. Samaroff submitted the Mozart Concerto in A, and the once ubiquitous E Flat Concerto of Liszt. Today the latter has lost something of its old stalking-horse character, and under Mme. Samaroff's treatment it revealed rather surprising qualities of freshness and charm. The sincerity of her performance largely compensated for what, at this date, appears ordinarily meretricious and shallow in the composition.

The Mozart work was very beautifully read with assured technic and with fine feeling for its intrinsic loveliness. The virtuoso was received with much enthusiasm by a public in which she was once a familiar figure as Mrs. Leopold Stokowski.

In Mr. Stokowski's absence during his mid-winter vacation, the baton was held by the concert-master, Thaddeus Rich. Mr. Rich gave a lucid and delightful reading of the First Symphony of Beethoven and disclosed the rich resources of the orchestra in Strauss' "Till Eulenspiegel." This was the first hearing of the delicious fantasy in Philadelphia this season. That it was eagerly welcomed was exemplified by the warmth of the audience's demonstration, in response to which Mr. Rich called the members of the orchestra to their feet.

Roderick White Heard with Orchestra of Olivet College

OLIVET, MICH., Feb. 21.—Roderick White, violinist, made his second appearance with the Olivet College Orchestra, under the baton of Pedro Paz, before a crowded house which greeted him with a genuine enthusiasm and appreciation, recently. Mr. White played the Bruch Concerto in D Minor with brilliance. His technic is excellent and his tone is of resonant quality. The orchestra gave Mr. White splendid support. The numbers played by the orchestra were the Overture to "La Dame Blanche" by Boieldieu, "Caucasian Sketches" of Ippolitoff-Ivanoff, and "Invitation to the Dance," by Weber.

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## "Nothing 'Un-American' in Career of an Artist," Declares Theo Karle

THEO KARLE, American tenor, is thoroughly American by birth and by education, but he deprecates the attitude toward art which is sometimes thought of as "American"—that a man following an artistic career is doing something not quite the thing and in order to balance this, must go in for being a boxer or a mechanic or something else of the sort.

"In the house of Art," said Mr. Karle, "there are many mansions and it strikes me as supremely ridiculous to assume that because a man earns his living by singing or playing an instrument or by painting, that he is doing an unmasculine thing and his manhood must be vindicated by his having his photograph in the rotogravure Sunday sections chopping wood or lifting 500-lb. weights."

"Furthermore, why should one have to do a dozen or more things in order to claim eminence in one? I think a singer, for instance, should perfect the things he can do and stick to them. That is why I do not try to do every type of song, because I realize that there are some which are out of my line. Of course, the perfect artist would be the one who could sing every type of song, but is there such a one? I think that trying to do perfectly the thing I can do is just as important an attitude as that of saying 'How much can I do to reduce my limitations.'"

"There is nothing un-American in such a point of view as far as I can see. I, personally, am 100 per cent American. I was born in Perry, Iowa, which is pretty near the geographic center of the United States. I have a second city almost as nearly mine as the place of my birth, as I spent my childhood and youth there, Olympia, Wash. I have received my entire musical training in this country and now I am anxious to sing in Europe. What I should like would be to sing at some of the great English festivals, as I have already appeared at most of the important American ones."

### Improving Programs

"I am constantly trying to improve my programs. You have to do that in order to keep up with things because the appreciation of good music is becoming more and more widespread. If it was ever true that you could sing anything at all in the provinces, it is certainly no longer true. And in any case, no matter what part of the country you are singing in, it is an obvious, artistic duty to give your very best and to keep on trying to make that best still better. That is one reason why I will not let my manager book me throughout the entire season. I require a certain amount of time for study, not only to learn new songs but to re-learn old ones in order to try and get always more and more out of them. Great songs, you know, are like great pictures, the more you study them the more you see in them, and consequently, the more you can communicate to your audience."

"I don't think that popular success is a very firm basis upon which to build a lasting career, and here, one comes up against a sort of paradox, because an artist really asks the public to pay for something it doesn't really want. By that, I mean that it is not possible to build a program every item of which will interest ever member of your audience, or even the majority of your audience, for that matter. The public pays liberally for things it does like and this is a pitfall into which many fine artists and some very great ones have fallen. I know, for instance, of a great foreign singer who came over here a few years back and was received with acclaim by all of New York's critics as an exponent of the greatest song literature. This artist evidently conceived the idea that she had to 'win' her public outside of New York with trivialities and sing these in an 'intimate' way. Well, perhaps she did put them over with the non-discriminating of her audiences, which after all is usually the part that makes the most noise, but when she returned to New York, every critic commented upon the fact that her style had very obviously deteriorated into what might be called 'popular,' and she was greeted in print with a sigh of what might have been."

"Popular success, to my mind, should



Theo Karle, American Tenor

be a spur to further effort in every way. All this may be a little trite and I dare say it has all been said before, but then, most truths have been said a number of times. You have to do that to make people believe them."

"The problem of the American artist is different from that of the foreign visitor, who sings a season or two at high fees and then goes back to his own country, perhaps never to return. The American has not only to please but please in a truly satisfying way that will, year after year, bring him engagements and reengagements. The artist who has given his public really good music will find it increasing constantly."

"But good songs must be well sung, and a great deal of the prejudice against so-called 'highbrow' songs is perhaps due to their having been heard carelessly or incompetently performed."

"Some artists claim you cannot sing really good programs out of town, but, as I have said, this is a misunderstanding of the musical tastes of the communities outside of New York City. While it is true that out-of-town audiences whose ears are not so jaded do not adopt the New York attitude of welcoming a novelty irrespective of merit, just because it is a novelty, yet they have a desire to hear the time-tested great songs, and to develop an appreciation of them. They do not need to be sung 'down to' in any way. I must do my best to have my art worthy of the fine musical intelligences I constantly find in every section. Real musicianship is not local in America, it is everywhere."

"I am working now on the programs I will sing next season and my whole summer will be devoted to perfecting each tone and phrase, for nothing must be left to chance." J. A. H.

POTSDAM, N. Y.—Frank Merrill Cram at his recent organ recital in the Normal Auditorium, played the "Sonata Romantica" of Yon, "Three Lyric Pieces" by Grieg, among which was the "Watchman's Song," and "St. Lawrence Sketches" by Russell. The last composition is divided into two movements labeled "The Bells of St. Anne de Beaupre" and "Up the Saguenay."

PORTLAND, ORE.—Recitals have been given by pupils of Beatrice and Charles Dierke; the Carrie Jacobs Bond Musical Club, directed by Carrie R. Beaumont, and the Dunning Club of the Ellison-White Conservatory. Pupils of Robert Louis Barron, Mitylene Fraker Stites and Kate Dell Marden have also been heard.

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## VERBRUGGHEN MEN VISIT INDIANAPOLIS

Soloists Assist Symphony—Nadia Boulanger and Farnam Presented

By Pauline Schellschmidt

INDIANAPOLIS, Feb. 21.—The program of the concert given here by the Indianapolis Symphony, the season's second event under the auspices of the Indianapolis Symphony Society, in the Murat Theater recently, brought the local debut of Henri Verbrugghen as leader of the forces. A novelty to Indianapolis was Bach's Concerto No. 5, in D, beautifully played by string orchestra and the following soloists: Lewis Richards, clarinet; Gustave Tinlot, violin, and Henry C. Woempner, flute. The symphony was Tchaikovsky's "Pathétique," and the other numbers included Ernest Schelling's "A Victory Ball," Berlioz's "Roman Carnival" Overture, and the Adagio from Beethoven's "Prometheus."

The organization had not been heard here in several seasons, and it was given a very cordial reception.

The continued applause after the symphony prompted the conductor to announce that contrary to the custom of no encores during a symphony concert, the orchestra would play an arrangement of Rachmaninoff's Prelude in C Sharp Minor in concluding the program. Ona B. Talbot is the managing director of the Symphony Society.

Nadia Boulanger, French organist, was presented in a lecture-recital on Saturday afternoon, Feb. 7, at the Hotel Lincoln, under the auspices of the Matinée Musicale. "Modern music and Its Revolution" was the subject chosen by Miss Boulanger, who made an especial plea for the work of Gabriel Fauré. Illustrations on the organ and piano were exquisitely played by the artist.

Christ Church was packed to the doors recently when an audience of organists and lovers of organ music gathered to hear Lynnwood Farnam, who gave a recital under the auspices of the Indiana Chapter of the American Guild of Organists. Mr. Farnam, who is the organist of the Church of the Holy Communion, New York, established himself as an artist in such compositions as a Divertissement by Vierne, a Fantasia on the Choral "Hallelujah! God Be Praise," Op. 52, by Reger, the Vivace from the Second Trio-Sonata by Bach and other numbers by Widor, Yon, Bonnet, Roger-Ducasse, Karg-Elert, Rheinberger, Edward Shippen Barnes and Henri Mulet.

Many pupils were presented in recitals the past week by the Metropolitan School of Music, the Indiana College of Music and Edward La Shelle.

## MacDowell Club of Providence Observes Guest Night

PROVIDENCE, R. I., Feb. 21.—The MacDowell Club, of which Helen Bissell Pettis is president, observed its annual guest night recently in the residence of Mrs. Caesar Misch, president of the Rhode Island State Federation of Music Clubs. The program was given by members and included numbers by an instrumental trio, piano and violin solos and songs. The Monday Morning Musical Club, of which Mrs. Harold J. Gross is president will give its annual concert for philanthropy in Memorial Hall on March 27. A new series of musical lectures by Thomas Whitney Surette is announced as one of the extension courses at Brown University.

N. BISSELL PETTIS.



# Pirates and "Wonderland" Folk Appear in New Music

By SYDNEY DALTON



N opera that takes the listener back to the days of Robinson Crusoe and Captain Kidd, and a budget of pieces for piano pupils in the early grades, have instructional as well as musical interest. Apart from this material for teacher and student in new music, there is a musical version of "Alice in Wonderland," in the form of four choruses for women's voices, by Edgar Stillman Kelley, and a number of songs of varied interest.

## Captain Kidd Returns in Song and Story

Through the instrumentality of William E. Beazley and Frederick H. Martens, Captain Kidd, a bevy of hitherto unsuspected daughters of Robinson Crusoe and a band of more or less—mainly less—blood-thirsty pirates have been revived and bid for attention and applause in a comic opera in two acts entitled "Captain Kidd, or the Daughters of Robinson Crusoe" (John Church Co.). Mr. Martens has written an amusing and diverting book and many of his lyrics are wittily turned. Mr. Beazley's music is tuneful and aptly done, yet written in so simple a manner that an amateur organization—a school or college cast, for example—would find it well within its capabilities. There are eight female characters and nine male, with a small chorus. The setting is simple, and the same for both acts. There are several parodies and designedly reminiscent passages that add to the humor of the score. Mr. Martens has written a clever one on "The Old Oaken Bucket," beginning "Dear to my heart the old plank road inviting," in which Captain Kidd describes the fate of his victims, walking the plank. The melody of the old song has been used. Captain Kidd also has a "jewel song," singing

of "Jewels rich, jewels rare," in which there is an obligato of snatches from the Jewel Song from "Faust." It is a clever little work of its kind and should be popular.

## Four Choruses from "Alice in Wonderland"

Four two-part choruses from Edgar Stillman Kelley's "Alice in Wonderland" Suite (Oliver Ditson Co.) are of particular interest to conductors of choruses of women's voices. As a whole the numbers possess a rare combination of simplicity with unusual richness of melody and harmony. One would presuppose that anything coming from the pen of Mr. Kelley, who is one of our outstanding composers and teachers of composition, would be highly musically and imaginatively. These choruses are of such quality. They have in their musical narrative the true "Alice" touch: humor, lightness and fancy. Even in this version, divorced from the orchestral suite, they are by no means fragmentary, but seem to have been written almost as a secular cantata. Much of the chorus writing is in unison, and occasionally it is possible to employ three-parts if the conductor so desires. There are some forty pages in the four numbers, which are published separately. Conductors will be glad to hear that there is a book of the complete chorus parts, which facilitates rehearsing.

## "In the Gold Room" Set by Bernard Rogers

Bernard Rogers, formerly a member of the editorial staff of MUSICAL AMERICA, has not been a prolific composer, if one may judge by the number of his works that have been published. In the field of the orchestra, however, he has done several fine works, one of which won him the Pulitzer Prize. That Mr. Rogers possesses a fine talent as a song writer also is made manifest by his recently published "In the Gold Room" (Composers' Music Corporation), a number for medium voice that may also be used by sopranos or tenors. The poem, by Oscar Wilde, has all the deli-

cious nuance and delicacy of coloring that are typical of his remarkable writing, and Mr. Rogers has translated these qualities into music of a very unusual excellence. He weaves a spell of enhancing beauty about the text. It is quite as shimmering and finely spun as the poem—a real art-song that will find many admirers among fastidious singers who put musical value before vocal display.

## "The Wind and the Cloud," by Frank H. Grey

Frank H. Grey has written a light, fluffy song that will doubtless find its way to many recital programs. It is entitled "The Wind and the Cloud" (G. Schirmer) and the publisher puts it out for high and low voices. There is a story interest in the text and Mr. Grey decorates it with his playful music, which is written effectively for the voice. The accompaniment has just sufficient solidity to support the solo part.

## Annabel Morris Buchanan Sings a May Song

A fast-moving and decidedly gay outpouring of song, eminently seasonable as a promise of spring, is Annabel Morris Buchanan's "A May Madrigal" (Carl Fischer). Its chief attraction is its good humor and evident air of happiness. It is dedicated to Sue Harvard and written for high voice—and a high voice with weight in the top notes, as there are A flats and B flats marked *fortissimo*.

## A Sacred Song and a Negro Spiritual

Henry Purmont Eames has made a very good setting for the church service of Harriet Beecher Stowe's "Still, Still With Thee" (G. Schirmer). His music is easy to sing, fairly melodious, quiet and sustained. The accompaniment is designed particularly for the organ and is effectively done. It is only four pages in length, and should be found useful by singers with high voices.

A melodious and nicely harmonized spiritual by Hilbert E. Stewart is entitled "Are You Ready?" (Clayton F. Summy Co.). It has the real spiritual tone about it and should prove an effective number. There are editions for high and low voices.

## "O Sea of Blue"—Duet for Women's Voices

"O Sea of Blue" is a duet for soprano and alto by Mertena L. Bancroft (Arthur P. Schmidt Co.). It is a fiery, animated number that would make a good showing if sung by two voices possessing considerable volume. It is constructed along rather old-fashioned lines, with frequent repetitions of words and phrases, but it has been written obviously with a view to giving the performers an opportunity to show the mettle of their voices.

## "I Will Lift Up Mine Eyes" By Fannie Dillon

Fannie Dillon's sacred song, entitled "I Will Lift Up Mine Eyes" (John Church Co.), with words from Psalm 121, is an unusually good solo for the church service. It has considerably more originality than most songs of this character and should be welcomed by singers with high voices. Miss Dillon has written an accompaniment that is equally effective on the piano or organ, and her harmonization, though simple, is not banal. When singers are acquainted with this song there will doubtless be demands for it in a low key also.

## "Protection," a Sacred Song by Siegmund Jaffa

In churches where music of the revival style is popular with the congregation, a new sacred song by Siegmund Jaffa, entitled "Protection" (Carl Fischer), should find a place among the soloists' numbers. It is a simple tune over an equally simple accompaniment that carries the voice part throughout. Mr. Jaffa is also the author of the words, and the number as a whole has evidently been designed to fit in with a particular class of musical service. It is published in two keys for high and low voices.

## Two Books of Piano Pieces for Beginners

Gladys Cumberland's "Jack and the Beanstalk" (Arthur P. Schmidt Co.) is a happy idea that beginners on the piano will not be slow to appreciate. The composer entitles the book "A Fairy

Tale With Music," and the nine pieces that make up the volume are interspersed during the telling of the story of Jack and the Giant. The music is melodious and instructive and the manner in which it is used should succeed in holding the interest of the pupil.

From the same press there comes a book for even earlier study, entitled "The Child's First Melody Garden," by Mabel Madison Watson. This is a companion to the same composer's "First Visits to Tuneland." Throughout, the music is written in a single part, the two hands alternating in its playing. Appropriate and intriguing little poems accompany each of the forty-six pieces.

## Three First Grade Pieces by Virginia Rhodes

There is so much good music written for the early grades today that the teacher has little difficulty in finding suitable material. Three recent examples are Pavane, "Quietude" and Romance, for the first grade, by Virginia Rhodes (John Church Co.). All of them are written in two parts and are good studies in melody playing. The first and third have the melody in the right hand, while the second gives the left a chance to sing. All are somewhat similar in touch and rhythm.

## A Book of Piano Studies by Grant-Schaefer

G. A. Grant-Schaefer is a composer who seems to have an inexhaustible fund of melody, which he uses to advantage in songs and piano pieces. His second book of "Follow-On Studies" for piano (Arthur P. Schmidt Co.) contains eighteen numbers that have any amount of variety combined with their melodies. The teacher will find touch, tempo and rhythm treated widely in these pages and put up in the form of pieces that pupils will like to study and play. They are for about third grade.

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## Leginska Describes Her Disappearance as Result of Mental Preoccupation

"PREOCCUPATION," during which "the world grew hazy and unsubstantial," was offered by Ethel Leginska in a statement to the press last week in explanation of her sensational flight when she was scheduled to give a concert in Carnegie Hall on Jan. 26. Miss Leginska, who has been recuperating from her nervous seizure at the home of friends in Boston, is reported by the *New York World* as stating, in an interview given at the apartment of Dorothy T. Bartholomew, that, while her audience waited for her to appear that evening, she "wandered, hatless and penniless through the dimly-lit streets of the lower west side."

"I remember starting to look for a taxi to go to Carnegie Hall," the pianist is credited with saying, "if I had found one right away, I probably would have gone automatically. But as I slipped through one dark west side street after another, the world grew hazy and unsubstantial. I must have walked for about two hours like this. I have no recollection of becoming unconscious, if I did, and none of things clearing up for me again. I have no idea where I went."

"It was like being intensely preoccupied and then coming to with a start, without ever being able to recall what you were preoccupied about. The thing which brought me up with a shock was the realization that the concert must be over."

"I felt desperate. I found I had walked far downtown in Manhattan. I did not have a cent of money. I remembered

some friends lived near and walked miserably on to their house. I told them everything was over—my career, my work, my life, everything. I must have been badly hysterical. I told them the one thing I could not bear was to be found. They gave their word to tell no one and kept it."

### Hard Work Responsible

Miss Leginska attributed her condition on that evening to the fact that "she had worked too hard." Practise on her instrument and composition keep her busy during ten or twelve hours daily, she declared. "I begin at 8:30 o'clock in the morning. I practice for six or seven hours on the piano. I work on the music I will play in my future piano recitals. Then I study the score I shall use in conducting. Of course, there are always interruptions. I have to see my managers, have photographs taken, answer important letters, all the detail of this life. When I finish my study, by evening, I am free to compose. For the last few months I have been finishing the things I wrote last summer. I work on them until 2 or 2:30 o'clock in the morning."

Before returning to the United States where she made an appearance as conductor in New York, early this season, Miss Leginska spent some months abroad, and made appearances as orchestral leader in Germany and elsewhere.

On the evening of her seizure, she states, she felt an urge to compose while still in her nervous state, and so she set to work on a piano concerto, which she has now completed. She resumed her concert engagements with an appearance in Joplin, Mo., on Feb. 23.

### Master Classes Held at Nebraska Conference

[Continued from page 1]

Bush, secretary-treasurer, all of Omaha.

The convention opened at the Hotel Lincoln on Monday morning with an address of welcome by Mayor Frank C. Zehrung. The president's message was delivered by Lura Schuler Smith. A lecture by Jacob Kwalwasser of the department of public school music at the University of Iowa was followed by a discussion. Mr. Kwalwasser described the value of tests and their meaning to musical success. Tests in music appreciation and sight singing and of musical capacity were illustrated and explained.

On Monday afternoon a lecture was given by Dr. Winnifred Hyde, professor of psychology at the University of Nebraska. Miss Hyde spoke on "Suggestions from Psychology to Teachers of Music," calling attention to practical aspects of psychology.

After the lecture the meeting adjourned to the Temple Theater for a piano recital given by Myra Hess, under the auspices of the Matinée Musicale Club of Lincoln.

Monday evening's program at the City Auditorium was a community concert, presented by the music department of the city schools under the direction of H. O. Ferguson. Organizations appearing were the Lincoln High School Orchestra, led by Charles B. Richter, Jr.; the High School Glee Clubs, under Mr. Ferguson, and a large group of children from the Kinsella Method "Lincoln Way" piano classes of the city schools, who demonstrated the development of ensemble playing in the Lincoln classes. The orchestral numbers included the "Egmont" Overture by Beethoven and Praeludium by Järnefelt, and the glee clubs presented groups of folk-songs from Chile, Cuba and America and devotional numbers, including Dett's "Listen to the Lambs."

The young pianists played a program ranging from duets to concerted numbers accompanied by the high school orchestra, a trio for piano, cello and violin, and Mendelssohn's Concerto in G Minor. All this work had been accomplished in the regular school piano classes.

### Master Class Meetings

A new feature of the annual meeting was the master class conference held on Tuesday. This was the first time such classes have been held in Nebraska meetings. The conference was led by Rudolph Reuter of Chicago, for pianists; Oscar Seagle of New York, for voice teachers, and Richard Czerwonky of Chicago, for violinists. All meetings were held simultaneously. Students of active members of the association were admitted as a special privilege. Each leader gave six hours of lecture, illustration and opportunity for discussion.

Mr. Reuter spoke on the mechanism of the piano, of the hand, fingers, forearm, upper arm, and shoulder, illustrating types of playing, artists and their styles and made suggestions on how to practise and included illustrative interpretations of classics and modern works for piano.

The Czerwonky master class covered left hand technique thoroughly and gave a clear and practical outline of graded studies. An afternoon session was given over to interpretation and a talk on music in general, from Bach to Bloch and quarter-tone music. The artist played a number of recital pieces. Ernest Harrison of the University School of Music supplied piano accompaniments.

Mr. Seagle discussed problems of tone production, breath control, diction and tone color. He illustrated both with the speaking and the singing voice, and gave a charming group of old French songs, with Gertrude Culbertson Bell at the piano. The afternoon conference in voice included a round table discussion of questions which had been handed in by the members and discussion of repertoire and songs by the artist, with Marguerite Klinker at the piano. As the master classes were so successful, it was decided to hold similar classes at the Omaha meeting in 1926.

A banquet was given at the Hotel Lincoln on Tuesday evening. Music for the occasion was furnished by a group of college musicians and by Leon F. Berry of the State Normal School at Wayne, Neb.

Anna Pawlowa and her ballet gave a performance at the City Auditorium after the banquet, which was largely attended by the teachers. Willard Kimball was local manager.

The annual business meeting was held on Wednesday morning, Mrs. Smith presiding.

### State Officers Meet

Coincident with the business meeting of the State Association an important business meeting of officers and members of the State Federation of Music Clubs was held. Cora Beels of Norfolk, State president, presided. Mrs. Jardine of Fargo, N. D., was in attendance as a representative of the National Federation and on Wednesday afternoon addressed the association on "Federation Aims and Ideals."

Mr. Ferguson spoke on "High School Music Contests." He discussed the aims and plans of the coming Nebraska contest, to be held in Lincoln on May 8 and 9.

Lucy Haywood of the theoretical department of the city high school read a paper on "Accreditation in Music for the High Schools of the State." This was followed by an illustrated lecture on "The Appreciation of Music in the Grades" by Margaret Streeter of the Victor Talking Machine Company, who gave a résumé of the appreciation work of the first six grades.

About 150 teachers were guests at the annual art exhibit at the University Gallery, where a talk was given by Prof.

### FALL RIVER SYMPHONY CHORUS HEARD IN DEBUT

Joint Event Given by Cecilia Hansen and Percy Grainger Draws Throng

FALL RIVER, MASS., Feb. 21.—The first concert of the Fall River Symphony Chorus was given in Temple Hall before a large and appreciative audience on Feb. 19. The chorus includes 100 local singers, trained and conducted by G. Roberts Linger of Boston. The leader received great commendation for the chorus' singing of the program of Russian music. Mrs. Florence Cashman sang the incidental solos and Marie Nichols of Providence, violinist, was the assisting artist.

Percy Grainger, pianist, and Cecilia Hansen, violinist, were presented in a joint recital in the Women's Club series at the Empire Theater on Feb. 8. The many subscribers to this course insure big audiences, and the concert was given before a capacity house which showed much enthusiasm. L. A. WARNER.

### DENTON RESIGNS POST

Portland Symphony to Be Led by Guests in Spring Concerts

PORTLAND, ORE., Feb. 21.—Carl Denton has resigned as conductor of the Portland Symphony, the resignation to take effect at the end of this season. Three guest conductors have been invited to take the baton this spring. Jaques Gershkowitch of Portland will appear as leader in March, and Theodore Spiering and Paul Kruger will be heard in two subsequent concerts.

Mr. Denton will retain the leadership of the Portland Symphony Chorus. He was appointed conductor of the orchestra six years ago, at the same time that Mrs. Donald Spencer became business manager. During that time the season ticket sale has increased from \$1,500 to \$13,000.

Mr. Denton has shown unusual qualifications, as he combines the talents of pianist, violinist, organist, choir leader and orchestral conductor. He has brought the orchestra, which in the beginning was a group of musicians desiring to practise for mutual benefit, to a high degree of proficiency. Six concerts with visiting artists and three choral concerts are given in a season. JOCELYN FOULKES.

Paul H. Grumann of the State University.

Mrs. Smith and Edith Lucille Robbins, president and secretary of the association, were in a large measure responsible for the big registration and the attractive program which attracted so many busy teachers to the convention.

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## MUSICIANS HONOR MORIZ ROSENTHAL

### Mr. and Mrs. Berthold Neuer Give Reception to Eminent Pianist

Mr. and Mrs. Berthold Neuer gave a reception to Moriz Rosenthal, eminent pianist, at the Hotel St. Regis on the evening of Feb. 22. The pianist, who is now nearing the end of his second tour of this country after an absence of many years, will sail shortly for Europe for a series of engagements abroad before returning for another American tour in the fall.

The reception was attended by many persons prominent in the musical world, among whom were Mrs. Henry Martin Alexander, Mr. and Mrs. Artur Bodanzky, Mr. and Mrs. Ernst von Dohnanyi, Dr. W. A. Downes, Olin Downes, Mr. and Mrs. Arthur Friedheim, Rubin Goldmark, Judge Charles Guy, Dagmar Godowsky, Alma Gluck, Arnold Genthe, Cecilia Hansen, Victor Harris, Fannie Hurst and Josef Hofmann.

Pierre Key, S. Jay Kaufman, Leonard Lieblich, Alexander Lambert, Gabrielle Leschetizky, Mr. and Mrs. Rudolf Lauenbenthal, Mrs. Harriet Lanier, Mr. and Mrs. Josef Lhevinne, Mr. and Mrs. George Meader, Willem Mengelberg, Grace Moore, and Mr. and Mrs. Italo Montemezzi.

Mrs. John McCormack, Mieczyslaw Munz, Mrs. Ernest Newman, Erwin Nyiregyhazi, John Barclay, Dr. and Mrs. Hugo Riesenfeld, Dagmar Rybner, Paul Reimers, Baron Popper, Mr. and Mrs. Leon Rothier, Andres de Seguro, Frederic Schorr, Frances Nash, Gustav Schützendorf, Nina Tarasova, Louis Wiley and Victor Wittgenstein.

Ignaz Waghalter, Mrs. D. K. Weiskopf, Peggy Wood, John V. A. Weaver, Edward Ziegler, Suzanne Ziegler, Josiah

Zuro, Boris Zakharoff, Mr. and Mrs. Josef Stransky, Dr. Christian Brinton, W. T. Guard, R. M. Haan, and Mr. and Mrs. B. F. Roeder.

### Dorothy Roeder Plays in Great Barrington

Dorothy Roeder, pianist, was applauded in a recital at the Barrington School in Great Barrington, Mass., on Feb. 15. Miss Roeder disclosed the quality of her technical training and musicianship in a program that included Beethoven's Sonata, Op. 2, No. 2; Brahms' Rhapsodie in B Minor, a group of Chopin compositions and works by Palmgren, MacDowell, Granados, Glinka-Balakireff and Rachmaninoff. She was also heard in Schumann's Concerto in A Minor, with the orchestral part being played on a second piano by her father, Carl M. Roeder, who was her teacher previous to her winning a scholarship at the Juilliard Foundation recently. Miss Roeder is now studying under Olga Samaroff.

### Ernest Davis to Sing in New Cadman Opera

Ernest Davis has volunteered his services for the tenor rôle in the first New York performance of Charles Wakefield Cadman's new opera, "The Garden of Mystery," which will be given for the benefit of the Music Schools Settlement in Carnegie Hall on the evening of March 20.

### Songs by Bernard Wagenaar Scheduled for First Public Hearing

Three songs from the Chinese for voice, flute, harp and piano by Bernard Wagenaar will have their first public performance at the forthcoming concert of the Society of the Friends of Music in the Town Hall on the afternoon of

March 8. Charlotte Ryan, soprano of the Metropolitan, will be the soloist. The songs, which were first sketched four years ago, have been completely rewritten and were finished in 1923. They were first sung by Louise Stallings at a meeting of the MacDowell Club.

### Oliver Denton to Have Orchestral Accompaniment in Three Concertos

Oliver Denton, pianist, has arranged an unusual program for his concert in the Town Hall on the evening of March 2. Instead of giving the usual kind of program, Mr. Denton will play three concertos, assisted by an orchestra under the leadership of Chalmers Clifton. These include Bach's Concerto in E, accompanied by string orchestra; Haydn's Concerto in D, accompanied by string orchestra, two oboes and two horns, and Beethoven's Concerto in B Flat, Op. 19, with string orchestra, one flute, two oboes, two bassoons and two horns.

### H. M. Shapiro to Present Violin Pupil

H. M. Shapiro, teacher of violin, whose twelve-year-old pupil, Julius Yanover, gave a successful recital in the Carnegie Chamber Music Hall on Jan. 4, will present another of his talented pupils in a recital in the same hall on the evening of March 1. Hyman Tashoff, with Joseph Wolman at the piano, will play a Fugue by Tartini-Kreisler, Wieniawski's Second Concerto; Bach's Chaconne, and a group of numbers by Tchaikovsky, Fiocco and Sarasate.

### Elena Gerhardt Goes Under Management of George Engles

Elena Gerhardt, distinguished lieder singer, whose tours of this country have been outstanding events in the musical world for several years, will be under the exclusive management of George Engles next season. Miss Gerhardt will return to America in the fall for a tour of the larger cities.

## NAMES GUEST CONDUCTORS

### Three Leaders to Assist in Stadium Concerts—Season Extended

Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts Committee, has announced that negotiations have been completed for the appearance of three guest conductors at the Stadium next Summer to supplement the re-engagement of Willem van Hoogstraten as conductor. The visiting leaders will be Fritz Reiner, conductor of the Cincinnati Symphony; Nikolai Sokoloff, conductor of the Cleveland Orchestra, and Rudolph Ganz, conductor of the St. Louis Symphony. Mr. Reiner made his New York debut as guest conductor at the Stadium last Summer. Mr. Sokoloff has appeared in New York as conductor, but Mr. Ganz will reveal his abilities as a conductor to New York for the first time.

It was also announced by Mrs. Guggenheimer that the season of concerts at the Lewisohn Stadium had been extended to eight weeks, beginning July 6. The New York Philharmonic with its complete personnel will be heard at all concerts. Many orchestral novelties, as well as several choral works, are planned for presentation.

### Caroline Beeson Fry Pupils Heard

Pupils of Caroline Beeson Fry who gave a costume recital recently in the White Plains studio included Hilda MacDonald, Mary Ronan, Gota Grope, Vaughn Conley, Ernestine Brand, Harry Hilton and Hillman Hunnewell. The Westchester Men's Chorus, led by Caroline Beeson Fry, gave concerts recently in Pleasantville, Mount Kisco, Tarrytown and Mount Vernon. Stanley Hunnewell was the assisting artist in a program given in the White Plains High School lately under the auspices of the Woman's Contemporary Club.

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# People and Events in New York's Week

## NEW LIGHT OPERA HAS SCORE BY TCHAIKOVSKY

"Natja" Begins New York Run With Cast Including Opera and Concert Singers

"Natja," a light opera adapted from Viennese sources, which began an engagement in New York at the Knickerbocker Theater recently, held interest for the musical reviewer because its score is a composite from works of Tchaikovsky, skillfully made by Karl Hajos. The plot is rather a solemn one, in the style of Central European operetta, which contains fewer quips per page than is customarily demanded in America. Harry B. Smith, the veteran lyricist, has done his best in injecting occasional wit of the vernacular brand. The libretto is based on the efforts of Prince Potemkin, governor of the Crimea, to delude the Empress Catherine about the wretchedness of that province under his régime. The famous ruse of building a town of scenery has a part in the stage story.

The cast includes several artists who have in the past been associated with the opera and concert stage. Mary Mellish, soprano, who is best known for her appearances at the Metropolitan Opera in the last few years, assumes the rôle of the *Czarina*, which gives good scope to her clear soprano. Her stage presence is definitely regal and she brings a charmingly inflected voice to her speaking part. George Reimherr, tenor, who is remembered for his recital activities, gives an excellent histrionic and vocal

performance as the scheming *Potemkin*, who, of course, meets defeat in the end.

Madeline Collins, soprano, who was heard in a performance with the San Carlo Opera some time ago in New York, reveals unsuspected gifts as *Natja*, the Crimean countess who comes to court disguised as her brother and outwits the tyrant. She should be a familiar figure in operetta hereafter. Other leading members of the cast were Warren Proctor, Matthew Hanley and Alexander Clark. The chorus showed good singing ability in the ensemble scenes, not a few of which were definitely of grand opera caliber. The production is scenically pleasing and the labors of the stage director, Edgar MacGregor, are particularly to be commended. Max Hirschfeld led capably an unusually large or-

chestra for this type of entertainment.

The score has been very cleverly made up from leading passages in the symphonies and smaller works of the composer. The scoring is deft and includes a number of touches rare in musical comedy, such as the use of harp, bells and celesta in the *Czarina's* waltz song, "Moonlight and Love." A sugary melody from the fifth symphony is effectively utilized as a theme for the suit of *Potemkin* to *Natja*. Martial motives from the third movement of the "Pathétique" are used to accompany the entrance of troops. There are interesting folk-motives from the composer's various scores in the Crimean scenes in Act II. Also interpolated are several numbers obviously of Broadway.

R. M. K.

## Marjorie Meyer, Back

From Winter Sports, to Resume Concert Work



Marjorie Meyer, Soprano, and Frederic Persson, Coach and Accompanist, at the Singer's Home on Lake George

Marjorie Meyer, whose recitals in New York and Chicago this season revealed her as one of the interesting artists among the younger singers, interrupted her season of concert activities recently for a period of winter sports at Lake George, where she has a summer home. Among the several guests was Frederic Persson, her accompanist, who is shown in the accompanying photograph. Miss Meyer returned to New York to resume her series of engagements, making her first appearance in the high school auditorium in Passaic, N. J., on the evening of Feb. 20. On this occasion, she sang by request several numbers which she had sung earlier in the season in New York. She will fulfill engagements in Aeolian and Town Halls within the next two months.

## Brahms Quartet Fulfills Engagements

The Brahms Quartet, which is composed of Gladys Halstead and Zilla Wilson, sopranos, and Nancy Hitch and Elinor Markey, contraltos, is having an active season. The singers have given programs at the Spence School, New York; before the Woman's Club in Orange, N. J.; the Century Theater Club and before the Troy Vocal Society. In the last named concert, the quartet made a charming appearance in hoop skirts and made a fine impression with their singing of three groups of songs, including four French numbers, arranged by Deems Taylor.

## W. Henri Zay to Lecture on "Parsifal"

W. Henri Zay, teacher of singing, will give a lecture at his studio on West Seventy-second Street, under the auspices of the Anthroposophical Society, of which he is a member. Mr. Zay will speak on "Parsifal and the Holy Grail," stressing the occult meaning of the legend.

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## Brailowsky Makes First Appearance as Symphony Soloist After Full Season

(Portrait on Front Page)

Alexander Brailowsky, Russian pianist, who was scheduled to make his American debut with orchestra as soloist with the Chicago Symphony under Frederick Stock in Chicago on Feb. 27 and 28, playing a Saint-Saëns Concerto, is considered one of the outstanding figures of the season.

Mr. Brailowsky made his American debut in Aeolian Hall on Nov. 19, with much success. He followed this with his first appearance in Boston on Nov. 24 and his first Canadian appearance in Toronto on Nov. 29. He appeared at the Bagby musicales at the Waldorf on Dec. 1 and gave his second New York recital in Aeolian Hall on Dec. 5, scoring another triumph. Mr. Brailowsky was also included among the eighteen famous pianists who appeared in the piano festival in the Metropolitan Opera House on Dec. 30.

Mr. Brailowsky's third New York recital was in Carnegie Hall, his following already having grown to greater proportions than Aeolian Hall could accommodate. He made his second Boston appearance in Jordan Hall, on Jan. 30 and his fourth and last New York recital of the season on Feb. 14 in Carnegie Hall. Many other cities have heard him this season. He has appeared in Minneapolis and Toronto twice, his re-engagements being demanded by the audiences which

heard his first recitals and he has also played in Syracuse, Washington and elsewhere.

Mr. Brailowsky's first New York appearance with orchestra will be his final appearance of the season, when he plays the Saint-Saëns Concerto with the New York Symphony on March 22. He will leave immediately afterward for Mexico and from there will go to South America for forty concerts this summer before returning to Paris. Mr. Brailowsky will return to this country next October, when a long tour, extending until April, 1926, has already been booked for him.

Mr. Brailowsky was known in this country among the musically well-informed some time before he arrived. His reputation in Europe, after his thirteen sold-out concerts in Paris last season was made. He has toured Spain, Scandinavia and South America. He was born in Kiev, Russia, twenty-eight years ago. Recognizing his great talent, wealthy relatives sent the boy to Vienna in the summer of 1911 so that Alexander could study with Leschetizky. In less than a year Mr. Brailowsky became a prominent figure in the Leschetizky school. In 1914 the family moved to Switzerland. They later went to France.

Mr. Brailowsky will give his third Boston recital in Symphony Hall on March 10, when he will play an all-Chopin program. His Chicago recital will take place on Sunday afternoon, March 8.

been heard in two benefit concerts, and on March 27, will assist the Lenox String Quartet at the Washington Irving High School, playing the Bach Concerto in E, in its original form, for violin and small orchestra, a Bach sonata and in a performance of the Bach double concerto for two violins.

## Little Theater Company to Present Opera by Ignatz Waghalter

Ignatz Waghalter's opera, *Mandragola*, will have its first public presentation in this country, under the auspices of the Little Opera, in the Princess Theatre on the evening of March 5. The cast will include Thomas Conkey, Ernest Otto, Frances Paperte, Maria Samson, Leonard Snyder, Charles Schenk and Louise Dosé. The Little Opera of America, Inc., which was formed by a group of persons to inaugurate an American opera comique, is sponsored by a committee that includes the names of Horace Liveright, Conde Nast, John Alden Carpenter, Louis Untermeyer, Theodore Dreiser, Robert Henri, Sherwood Anderson, Walter Pach, Heywood Brown, Alfred Kreymborg, who wrote the English libretto for "Mandragola," and others. Julian Freedman is president of the organization.

## Kathryn Meisle Engaged for the South

Kathryn Meisle, contralto of the Chicago Opera, will begin her series of engagements in the South with a recital in New Orleans on March 4, appearing in Robert Hayne Tarrant's artists series. In a concert in Atlantic City she will share the program with Efrem Zimbalist, violinist, and Rafael Diaz, tenor, and she has been engaged to sing at the meeting of the executive committee of the Pennsylvania Federation at Wilkes-Barre on April 20.

## Violinists Give Ornithic Program at Rivoli

The music program at the Rivoli Theater this week consisted of two numbers, the Overture to "Rigoletto" by Verdi, played by the orchestra under the alternate direction of Irving Talbot and Emanuel Baer, and "A Canary Serenade," in which Alberto and Rosina, violinists, imitated the songs of birds. John Wenger, art director for the Riesenfeld theaters, contributed the stage settings. Harold Ramsbottom and Oliver Strunk played the organ numbers. The program at the Rialto was headed by the Overture, "Sakuntala," by Karl Goldmark, followed by Riesenfeld's classical jazz and "O Katharina" by Gilbert and Fall, played by the orchestra under Hugo Riesenfeld and Willy Stahl. There was an organ novelty, "Little Old New York," with C. Sharpe Minor, who remained a second week at the Rialto. A dance divertissement with Lorelei Kandler, Zena Larina and Marguerite Low served as a prelude to the picture. Alexander D. Richardson and Sigmund Krumgold alternated at the organ.

## Robert Imandt Has Full Schedule

Robert Imandt, violinist, whose unique program and musicianly qualities aroused much interest after his New York recital this season, has been heard in many successful engagements recently. He appeared before the Musical Club of Rutherford, N. J., on Jan. 28; in joint recital with Evadna Lapham at the Musical Guild on Feb. 1, and before the Federation of Women's Clubs at the Hotel Astor on Feb. 6. Two days later, he appeared in a program of quarter-tone music, illustrating E. Robert Schmitz' lecture at Chickering Hall, and on Feb. 14, was one of the artists in an Aeolian Hall program. He has also



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# People and Events in New York's Week

## SAMOILOFF ENTERTAINS

### Teacher of Singing Gives Reception in Honor of Claire Dux

Lazar S. Samoiloff, teacher of singing, and Mrs. Samoiloff gave a reception in honor of Claire Dux at their home on West Eighty-fifth Street on Feb. 15. Guests who were present included Claire Dux, Dr. Alma C. Arnold, John D. Hartman, Mr. and Mrs. Thomas C. Fry, Lawrence Evans, Mr. and Mrs. John S. Keith, Mr. and Mrs. Josef Lhevinne, David Kahn, Joseph Kahn, Mr. and Mrs. Charles Cahier, Mr. and Mrs. Felix Salmond, Mr. and Mrs. W. C. Heaton, Mr. and Mrs. James Wolfe, Mr. and Mrs. Herbert Dittler, Alice Campbell Macfarlane, Marion Hovey Brower, Mr. and Mrs. Bruno Seidler-Winkler, Mr. and Mrs. Ignace Hilsberg, Walter C. Koons and César Thomson.

Harriet Schreyer, Mr. and Mrs. Ferrar Fontana, Sara Sokolsky-Freid, A. N. Freid, Louis A. Sable, David W. Neuberger, Marcel Salzinger, Helen Sheridan, Nicolai Mednikoff, Annetta Boshko, Victoria Boshko, Dr. H. N. Spade, Naomie Hoffman, Mr. and Mrs. Michel Gobert, Rita Minton, Harriet Friedl, Mathilda Cook, Harry B. Gutches, Mr. and Mrs. Leeds Mitchell, A. Kostelanetz, Mrs. J. Harrison-Irvine, Mr. and Mrs. Paul Longone, Milton Schreyer Miriam Fairbanks, Elvira de Hidalgo, Mr. and Mrs. Frederick Starr, Julia Goldman, Charlotte Lund, Sam Franko, Mrs. William Cowen and Ruby Leiser.

Adah Campbell Hussey, Annie Louise David, Mr. and Mrs. Emil J. Polak, Lucy Cavin, Gladys St. John, Lorenzo Pace, Capt. Arthur M. Wortham, the Misses M. and E. Hamilton, Louise Niswonger, William Halpin Quigley, Mr. and Mrs. Samuel Lifschey, Mr. and Mrs. F. Gallo, Mr. and Mrs. Clarence Axman, H. O. Osgood, Mr. and Mrs. George Lubarska, John Majeski, Salvatore Mario de Stefano, Genevieve Shankland, Mrs. W. I. Phillips, Rose Ough, Leonard Liebling, Helen Fountain, Mr. and Mrs. L. Helmuth, Minnie Granger, H. C. Becker, Mrs. Herbert J. Cornwell, Lenore Cornwell and Miss Rae G. Rawitzer.

### Many Cities Applaud Josephine Lucchese as San Carlo Opera Guest

Josephine Lucchese, coloratura soprano, who has been devoting most of her time in the last two seasons to concerts throughout the United States and Canada, has been heard recently as guest artist with the San Carlo Opera Company in several of the important cities visited by the Gallo forces. Mme. Lucchese has been especially hailed in the title rôle of Donizetti's "Lucia," several of the critics noting the immense strides she had made in her art since they last heard in opera. In Winnipeg and also in Minneapolis she was singled out for special applause. Other cities in which she has also been heard this season are Rochester, Philadelphia, Syracuse, Pittsburgh, Detroit, St. Paul and others.

### Mme. Colombati's Pupils Applauded in Opera in Montreal

Emily Day, coloratura soprano, and Beatrice D'Alessandro, mezzo-soprano, both pupils of Mme. Colombati, have been singing with unusual success in Montreal with the National Civic Opera Company. Miss D'Alessandro scored her greatest success as *Amneris* in Verdi's "Aida," and Miss Day had unusual success as *Filina* in "Mignon," being forced to repeat the entire aria, "Je suis Titania." She was also a favorite with local audiences as *Micaela* in "Carmen," and in the title rôle of "Louise."

### Artists Arrange Concert for Brooklyn Jewish Community House

The Jewish Community House in Brooklyn will give a concert in its auditorium on the evening of March 8, when Minnie Polin, pianist; Dorothy Rosenfeld, violinist, and the Garrick Players of Bensonhurst will collaborate in an interesting program.

### Violinists from Vladimir Graffman's Studio Play at De Witt Clinton

Violin pupils of Vladimir Graffman gave an interesting concert in the auditorium of De Witt Clinton High School

on the afternoon of Feb. 15. The performers not only disclosed talent out of the ordinary, but also showed a well developed musical sense and intellectual grasp of what they played. The fluent finger technique and bowing of seven-year-old Bessie Arshow in a Haydn Minuet and of Abe Zifkin in De Beriot's Concerto, No. 9, and the more mature playing of William Mais, Thelma Rawson and Leon Stern in numbers by Tartini, Sarasate and Vieuxtemps were worthy of high praise. The outstanding per-

formances of the evening, however, were those given by Nickos Cambourakis, who has given recitals this season in many of the larger cities, and of Joseph Ginkgold, whose playing of Lalo's Symphonie Espagnole was quite spirited. Others who took part in the program were Solomon Kringsman, Saul Ochs, Abe Knoff, Beatrice Matava, Samuel Nowick, Ethel Brown, Walter Bray, Lillian Rosenfeld, Eddy Cohen and David Steingard. Eva Stern provided good accompaniments.

## PEOPLE'S CHORUS TO ENLARGE ACTIVITIES

### Society Is Incorporated to Widen Scope of Work Throughout City

The People's Chorus, which was organized and conducted by L. Camilieri during the war, has recently been incorporated under the laws of New York State and has outlined plans for the expansion of the organization. The chorus has recently given a series of programs under the auspices of the Board of Education and will immediately undertake the organization of new units in various sections of the city.

The incorporation of the society is the result of a visit of Nancy Rupley Armstrong to one of the rehearsals last winter, and she was so impressed with the type of work which the chorus was doing that she organized a committee to sponsor its work. This committee, with Dr. Henry Van Dyke as honorary chairman and Mrs. Dunlevy Milbank as chairman, was the nucleus of the larger body which is now guiding the destiny of the society.

The board of directors, which held its first meeting on Feb. 17, is composed of the following: Mrs. Milbank, general chairman; Mrs. Armstrong, secretary; L. Brooks Leavitt, treasurer, and William C. Breed, George Gordon Battle, Mrs. Walter E. Hope, Mrs. John Henry Hammond, Margaret Knox, Lorenzo Camilieri, Mrs. Reginald de Koven, Thomas L. Leeming, Mrs. Edward McVickar and Albert B. Ashforth.

The advisory committee is composed of the following:

### Mr. and Mrs. Hughes Play for MacDowell Club

The MacDowell Club of New York City, Benjamin Prince, president, introduced Mr. and Mrs. Edwin Hughes in a two-piano recital in the new club house at 166 East Seventy-third Street on the evening of Feb. 18. The committee on music, John Mokrejs, chairman, presented the artists in a program of three numbers, including the Saint-Saëns' Variations on a Beethoven Theme, Chopin's Rondo, Op. 73, a posthumous work, and Rachmaninoff's Suite for Two Pianos, Op. 17. Mr. and Mrs. Hughes played with fine appreciation of the possibilities of the two-piano art, blending their instruments into one mass effect, with infinite varieties in shading. The March, Valse and Romance of the Rachmaninoff Suite received a scholarly interpretation, but the final movement, a brilliant Tarantelle, was given with such spirit and animation that the MacDowell members and their guests demanded a repetition. H. M. M.

### Clement R. Gale Undergoes Successful Operation for Appendicitis

Clement R. Gale, organist and composer and authority on church music, was stricken ill at his home last week and removed to the Harbor Hospital, where an operation for appendicitis was performed on Feb. 18. The operation was pronounced successful and the patient progressing favorably. It will be several weeks before Mr. Gale will be able to resume his duties as organist and choir director of St. Ignatius Church.

### Laura E. Morrill Presents Pupils

Pupils of Laura E. Morrill gave an interesting recital at the home of Vivyen Levett on Feb. 16. The program was well chosen and included numbers by Haydn, Mozart, Schubert, Panizza, Massenet, Cadman, Spross, Lieurance, Logan, John Prindle Scott and others. Those taking part were Grace Nott and

George Gordon Battle, William C. Breed, Mrs. John Henry Hammond, Mrs. Otto H. Kahn, Mrs. Reginald de Koven, Thomas L. Leeming, Mrs. Ethelbert Nevin, Mrs. Skeffington S. Norton and Mrs. Edward McVickar, vice-presidents; Mrs. George N. Armsby, Albert B. Ashforth, Mrs. James C. Ayer, Mrs. Francis McNeil Bacon, Seymour Barnard, Mrs. William C. Breed, Mrs. Donald W. Brown, Mrs. Paul D. Cravath, Mrs. J. Clark Curtin, Charles G. Curtis, Mrs. James S. Cushman, Mrs. Henry P. Davison, Joseph P. Day, Mrs. James P. Donahue, Guy Emerson, Joseph H. Emery, Dr. John H. Finley, George G. Foster, Mrs. Walter Gibb, Mrs. Charles Dana Gibson, Mary Hastings, Margaret Knox, Alvin W. Krech, Mrs. James Lees Laidlaw, Mrs. Thomas L. Leeming, Adolph Lewisohn, Martin Littleton, Mrs. Otto Loengard, Clarence H. Mackay, Mrs. Charles J. McDermott, Dr. William P. Merrill, Dunlevy Milbank, Mrs. Charles E. Mitchell, Mrs. John Ames Mitchell, Mr. and Mrs. William Fellowes Morgan, William Forbes Morgan, Mrs. Frank C. Munson, Mrs. J. Reginald Newton, William D. N. Perine, Mrs. George B. Post, Jr., Mrs. Douglas Robinson, Mrs. Jacob H. Schiff, Edward E. Spafford, Herbert Bayard Swope, Copeland Townsend, Charles Triller, Mrs. Christopher G. Valteau, Felix Warburg and Estelle Whitfield.

Mr. Camilieri outlined the scope of the society's work and its plans for the future at a musicale given to members of the advisory committee at the home of Mrs. Reginald de Koven on the afternoon of Feb. 19. A short program was given by Nanette Guilford, soprano of the Metropolitan, and Maurice Dumesnil, pianist.

Florence Gauggel, both of whom are professional singers; Vivyen Levett, who disclosed a mezzo-soprano voice of good range and a pleasing personality; Anna Helmke, Roy Rockefeller and Rosalind Ross, who made her first appearance, revealing a promising mezzo-soprano voice. The singers all gave a creditable demonstration of the work they have done under the guidance of their teacher and gave much pleasure to the larger numbers of guests.

### Fay Foster Gives Oriental Program

Fay Foster recently presented excerpts from her operettas and costumed Oriental numbers at the home of Mr. and Mrs. W. L. Coghill. "Bluebeard," "The Castaways" and "The Land of Chance" were given in part, with solos taken by Frances Ferrier, Theodora Goodwin, Clara Blohm and Eugene Gravelle, all pupils of Miss Foster. Lucille Martindill gave several Japanese sketches and Miss Foster, attired in East Indian costume, gave three of Tagore's poems which she has set to music.

### William A. C. Zerffi Lectures on Voice in Washington, D. C.

William A. C. Zerffi, teacher of singing, gave a lecture on "Voice Production Without Interference" at the studio of Edna Bishop Daniel in Washington on the evening of Feb. 4. Mrs. Daniel, who has been an established teacher of singing in the National Capital for twelve years, has adopted Mr. Zerffi's principles of singing for use in her teaching.

### Hans Letz Pupil Plays in Aeolian Hall

Sammy Kramar, eleven-year-old violinist, whose recent recital in Aeolian Hall served to give him a place among the first rank of young violinists, is a pupil of Hans Letz, first violinist of the Letz Quartet, at the New York College of Music. Young Kramar has studied with Mr. Letz for several years and has appeared in many programs under the auspices of the school.

## MASSELL PUPILS HEARD

### Several Singers Leave for Italy to Appear in Opera

Singers from the studio of James Massell have been active recently. Mrs. Lee De Forest sailed recently on the Franconia for Nice and will go later to Monte Carlo to sing in opera. Later she will have a short season at the Scala in Milan. Ferne Connelly will leave for Italy on March 7 to sing in opera. Frances Sonin, singer of songs for children, was heard recently for the Berkshire Camp at the Hotel Comodore. Lillian Baker has been engaged to sing in a new musical comedy in New York, and Beatrice Graig was heard recently in several songs at an exhibition in Red Bank, N. J.

Pupils of Mr. Massell gave a concert in Chickering Hall on the evening of Feb. 17. The program was made up of arias and songs, including compositions by Mascagni, Terry, Hadley, Bizet, Gilbert, Schubert, Ponchelli, Mrs. H. H. A. Beach, Giordano, Verdi and others, and was given in a professional-like manner by Caroline Ghidoni, Grace Cohen, Florence Rosen, Betty Blanc, Leah Weinstein, Lillian Cohen and Molly Rosenfeld. Miss Blanc and Miss Weinstein gave a recital of songs at the Wurlitzer Auditorium on Feb. 11.

### A. Buzzi-Pecchia Accompanies Pupils in Own Songs at Concert

Lillian Rosen, Margarete Bergen and Leonora Oppenheim and Mary Boyle, pupils of A. Buzzi-Pecchia, gave a radio program from station WOR recently, including several of their teachers' compositions on their program. Miss Bergen, Miss Boyle and Miss Rosen were also heard in a program at the DeWitt Clinton High School on the evening of Feb. 8. All three singers have accomplished all their study under Mr. Buzzi-Pecchia, and were cordially received in numbers, arias and songs. Mr. Buzzi-Pecchia, who contributed several songs to the program, was the accompanist.

### New York Appearances Booked for Marjorie Meyer This Spring

Marjorie Meyer, who has been taking a short vacation at her country place at Lake George, is scheduled for two New York engagements in addition to her recent Aeolian Hall recital, this spring. Miss Meyer will sing in Charles Hailiel's "Requiescat" in the Town Hall on March 19, and at a MacDowell benefit concert in Aeolian Hall on April 24. Both concerts will be under the auspices of the Washington Heights Club. Miss Meyer was booked to sing at the high school auditorium, Passaic, N. J., on Feb. 20.

### Calvin Coxe Fulfills Engagements

Calvin Coxe, tenor, has been heard recently in several concerts. He appeared in a concert with Amy Ellerman before the Woman's Choral Club of Elizabeth, N. J., on Jan. 26, and on Feb. 1 was one of the soloists in a performance of Rossini's "Stabat Mater" in Hackensack. He sang for the Preston Matinée Musicale at the Hotel Plaza on Feb. 6, and will fulfill special engagements on Feb. 23 and March 1. Mr. Coxe has been re-engaged for his fourth season as soloist at the Central Presbyterian Church of Montclair, and is beginning his third year as soloist at Temple Israel.

### Vera Curtis Assists Choral Organizations

Vera Curtis, soprano, has fulfilled several engagements lately, having sung five times within a period of ten days. These included two private musicales in New York, in a performance of Rossini's "Stabat Mater" with the St. James Choral Society in Brooklyn, a reengagement with the Beethoven Society in its concert at the Hotel Astor, and in a performance of Gaul's "Holy City" in East Orange, N. J.

### Gigli to Assist in Police Band Concert

The Police Band of the City of New York will precede its three week's tour of the country with a concert at the Century Theater on the evening of March 1. Beniamino Gigli, who is an honorary officer of the Police Department, will be the soloist on this occasion, appearing by the kind permission of Giulio Gatti-Casazza, general manager of the Metropolitan. Capt. Paul Henneberg will conduct the program.



## MUSICIANS PAY TRIBUTE TO BROOKLYN CONDUCTOR

Herbert J. Braham Is Guest of Honor at Testimonial Dinner Given by 250 Citizens

Herbert J. Braham, conductor of the Brooklyn Orchestral Society and prominent in many other musical events in Brooklyn, was given a testimonial dinner by some 250 of his fellow-citizens at Sherry's on the evening of Feb. 18. Thomas J. Leeming was chairman of the committee and Judge Frederick E. Crane of the Court of Appeals acted as toastmaster.

Dr. Ralph C. Williams, Mrs. Charles J. McDermott and Giuseppe Bamboschek, conductor of the Metropolitan, were among the speakers who paid tribute to Mr. Braham's abilities as a musician and a conductor and his qualities as a man. A short program was given by singers from the Metropolitan by the permission of Mr. Gatti-Casazza. Those heard were James Wolfe, Henrietta Wakefield, Max Altglass and Nanette Guilford.

The list of those present includes the names of many persons prominent in various phases of activities in Brooklyn and New York. Among the musicians were Mr. and Mrs. Max Abelman, Cecil Arden, Vicente Ballester Grena Bennett, Mary Bonetti, Mr. and Mrs. Mario Chamlee, Mr. and Mrs. W. L. Coghill, Frances Foster, Maurice Halperson, P. V. R. Key, Mr. and Mrs. Walter Oestreicher, Max Pilzer and Mr. and Mrs. Léon Rothier.

### Singers from Klibansky Studios Heard

Lottice Howell, soprano from the studios of Sergei Klibansky, who is on tour with the Hinshaw "Impresario" Company, has been heard recently with success in cities of the South and Middle West. Betsy Lane Shepherd, soprano, is being heard on tour with the Edison Company. Alveda Lofgren, soprano, and Louise Smith, contralto, were soloists in a recent concert given by the Trinity Lutheran Church Choir in Port Chester, N. Y. Miss Smith was also heard in a concert in Brooklyn. Joseph Phillips, baritone, fulfilled a week's engagement at the Hippodrome in Buffalo, and Gladys Bowen was contralto soloist in a Brooklyn concert. Mizzi Delorm and Walter Jankuhn are appearing with success in opera at the State Theater in Berlin. Other singers who have fulfilled recent engagements are A. Marentze Nielson, who sang a group of Scandinavian songs at the Mount Morris Baptist Church; Cyril Pitts, tenor, who has been reengaged as soloist at a church in Plainfield, N. J., and Gladys Bowen, in a concert before the Barnard Club. Edith Dixon, Fauna Gressier, Miss Bowen and Louis Hann, with Mary Ludington at the piano, gave a concert in White Plains on Feb. 6.

### Artists Appear in Story & Clark Series

The twentieth invitation musicale at the Story & Clark Auditorium was given by Blanche Anthony, soprano; Frank Barberio, tenor, and Adelaide Zardo, accompanist, on the evening of Feb. 11. The program included arias from Verdi's "Traviata," Meyerbeer's "Africano," Massenet's "Manon," and the Villanelle by Dell'Acqua. The twenty-first program, on the evening of Feb. 19, was in the form of an illustrated lecture on "Hygienic Deep Breathing" by Edward Lankow, singer and teacher. The speaker discussed the advantages of deep breathing for the attainment of good health and the elimination of certain ailments, and how singers, actors and public speakers may improve their delivery through a knowledge of how to breathe properly.

### Divertissements Are Capitol Feature

The Capitol Theater presented S. L. Rothafel's arrangement of a group of divertissements, among which was the first public presentation of a new composition by Irving Berlin, called "Listening," sung by Gladys Rice and Joseph Wetzel. Another interesting number was a novel presentation of Saint-Saëns' "The Swan," featuring Mlle. Gambarelli, première danseuse. The Berceuse from "Jocelyn," sung by Betsy Ayres and Marjorie Harcum, and "A Silhouette" by Angelo Sorriero and the Capitol Ballet Corps completed this group. The romantic operas of yesterday were represented by the "Gipsy Love Song" from Victor Herbert's "The

Fortune Teller," sung by Douglas Stanbury; the Romanza from "Marta," sung by William Robyn, and "O See the Little Lambkins Play" from de Koven's "Robin Hood," sung by Frank Moulan and the male quartet.

The orchestra, David Mendoza conducting, was heard in the "Caliph of Bagdad" Overture. A special tableau marked the celebration of Washington's Birthday.

### EDITH MOXOM-GRAY PLAYS

Pianist Is Joined by Robert Imandt in Program of Unfamiliar Works

Edith Moxom-Gray, pianist, offered a program of unusual interest to an audience of musicians at her studio on Sunday, Feb. 15, when her numbers included Fannie Dillon's Sonata in C minor, Ethel Glenn Hier's Scherzo and Marion Bauer's two latest and most significant piano pieces, "Turbulence" and "Introspection," played for the first time in this country on this occasion. The pianist's performance of the Dillon sonata was planned on large lines and carried through with imposing breadth and sweep, a similar impelling vitality carried the Bauer "Turbulence" to a splendid climax, while a rare mood of reflective beauty was created in the "Introspection" and the Hier Scherzo was played brilliantly and with a fine rhythmic lilt.

Robert Imandt brought his fine art and distinguished style to the violin part of the interesting new Souleau sonata for violin and piano and the two artists gave in it an exhibition of uncommonly well balanced ensemble playing. The program was followed throughout with enthusiastic interest by the audience, which included Richard Hammond, Frederick Schlieder, Edwin Hughes, Kate Chittenden, Harold Henry, Emilie Frances Bauer, Walter Bogert, Laura Elliot, Herbert F. Peyser, Mrs. George Sweet, Alice Griggs Abel, Mme. Florestine Fortier, Rosalie Housman, Leslie Hodgson, and many others. H. J.

### College Glee Clubs to Hold Ninth Annual Contest in Carnegie Hall

John Dowland's "Come Again, Sweet Love" has been chosen as the prize song for the ninth annual intercollegiate glee club contest, which will be held in Carnegie Hall on March 7. Artur Bodanzky, Ralph Baldwin and Kurt Schindler will be the adjudicators and will award the prize cup presented by the University Glee Club of New York. The schools represented will be Dartmouth, Harvard, Yale, Amherst, Columbia, New York University, Fordham, Middlebury, Princeton and Penn State. These clubs will be joined by the Missouri University Singers, the winners in the Missouri Valley Contest held in Kansas City on Feb. 9; Syracuse Club, which won the New York State contest on Feb. 13, and the winner of the Mid-western contest, which was held on Feb. 24. Albert F. Pickernell is president of the International Musical Council.

### Marcel Dupré Announces Master Classes for Organists in Paris

Marcel Dupré, noted French organist, who will sail for France on Feb. 28, following his farewell appearance at the Wanamaker Auditorium on the previous afternoon, has announced that he will conduct his first master class in Bach interpretation and the art of improvisation in Paris beginning in April and extending to September. Mr. Dupré came to the decision to hold the class because of the many requests he has had for instruction in the course of his visits to American cities. The improvisation lessons will be based upon his new work, "Treatise on the Art of Improvisation," which is now being published by Leduc in Paris.

### Edna Thomas to Give Second Program of Songs of the South

Edna Thomas, singer of Negro spirituals and plantation songs, will give her second New York recital since her return from a highly successful tour of the British Isles and Australia, in the Booth Theater on the evening of March 8. Miss Thomas will appear in costume and will follow her custom of punctuating her songs with interesting remarks.

### Annie Friedberg to Book Hilger Trio

The Hilger Trio, composed of Elsa, Maria and Greta, three Bohemian sisters already well known in this country, will be one of the attractions offered by Annie Friedberg next season.

## MAYER LISTS ATTRACTIONS

Prominent Artists Will Tour Under Manager's Direction Next Season

Daniel Mayer has announced the completed list of attractions which will appear under his management during the season 1925-26. The list includes the names of Dusolina Giannini, Ethel Parks, Lenora Sparkes and Renée Thornton, sopranos; Rafaelo Diaz, Ralph Errolle, Ernest Davis, Frederic Freemantel and Ulysses Lappas, tenors; Royal Dadmun and George Morgan, baritones; Amy Ellerman and Elizabeth Lennox, contraltos; Mischa Levitzki, Guy Maier, Lee Pattison, Ellen Ballon, Charles Naegle, Beryl Rubinstein and Alberto Sciarretti, pianists; Sascha Jacobsen, Erna Rubinstein, Zlatko Balakovic and Arno Segall, violinists, and Horace Britt, 'cellist. There will also be the Letz String Quartet and as special attractions, William Wade Hinshaw's production of "The Marriage of Figaro" and the Russian Symphonic Choir.

# PASSED AWAY

### Alwina Valleria

NICE, FRANCE, Feb. 21.—Alwina Valleria, a popular operatic soprano of the 'seventies and 'eighties, died here on Feb. 17. Mme. Valleria, whose maiden name was Schoening, was born in Baltimore Oct. 12, 1848. She entered the Royal Academy of Music in London in 1867 as Alwina Valleria Lohman. The same year she gained the Westmoreland Scholarship and studied with Arditi, and made her first public appearance on June 2, 1871, in the Hanover Square Rooms, singing the aria of the *Queen of the Night* from "The Magic Flute" with such success that she was at once engaged for the opera in Petrograd, where she made her debut as *Linda di Chamounix* the following October. She afterward sang at La Scala and important German opera houses and later at Drury Lane. She appeared as *Micaela* with Minnie Hauk in the first performance of "Carmen" in London, June 22, 1878. From 1879 to 1882 she sang at Covent Garden. On Oct. 22, 1879, she made her American debut at the Academy of Music, New York, with Colonel Mapleson's company as *Marguerite* in "Faust." She sang with the Mapleson company for several seasons and also appeared at the Metropolitan Opera House during its first season, 1883-1884. She was a member of the Carl Rosa company in England for several years, creating the title rôle in Sir Alexander Mackenzie's "Colomba" and Goring-Thomas' "Nadeshda." She sang in oratorio for the first time in Manchester, England, in "Messiah" Dec. 26, 1882. She married R. H. P. Hutchinson, an Englishman, in 1879. In 1886 Mme. Valleria retired from public life. Her voice was of remarkable compass, ranging from B flat below the staff to F above high C. This enabled her to sing an unusual variety of parts and she was furthermore above the usual jealousies of the operatic world and was always ready to step into the breach and sing any part in her repertoire.

### A. Baldwin Sloane

RED BANK, N. J., Feb. 23.—Alfred Baldwin Sloane, prominent for the past three decades as a composer of light operas, musical comedies and popular songs, died suddenly at his home here, of heart failure on Feb. 22. Mr. Sloane was born in Baltimore in 1872. His first music lessons were with his mother and he was destined for a business career. He worked during the day in a commercial house and acted as usher in the Academy of Music during the evening. With Harry Price, Rowland West and Reese Cassard, talented amateur actors and musicians, he founded the Maryland Banjo and Mandolin Club. In 1892 this was expanded into the Paint and Powder Club, of which Harry Lehr was "leading lady." Mr. Sloane, then only twenty years old, wrote book, lyrics and music of "Mustapha," the Club's first production. Severing his connection with the organization the following year, he founded the Rouge et Blanc Club and wrote "Midas" for it. He left Baltimore for New York shortly after this, and for many years produced important annual Broadway successes such as "The Mocking Bird" in which Mabelle Gilman starred, "Lady Teazle" for Lillian Russell and "Sergeant Kitty"

Mr. Maier and Mr. Pattison will continue their recitals of two-piano music and there will also be a trio, consisting of Mr. Jacobsen, violinist; Arthur Shattuck, pianist, by arrangement with Margaret Rice, and Hans Kindler, 'cellist, by arrangement with Haensel & Jones. Ruth St. Denis, Ted Shawn and the Denishawn Dancers will be occupied in the Orient during the entire season.

### Thuel Burnham Pupil Gives Program

Emma Janet Ray, pupil of Thuel Burnham, pianist and pedagogue, gave a program at the New York Studio Club on the afternoon of Feb. 20. Miss Ray was heard in an étude, the Berceuse and the C Sharp Minor Scherzo of Chopin, the "Eroica" Sonata of MacDowell, "White Peacock" by Griffes, "Reflets dans l'eau" by Debussy and "Juba Dance" by Dett. The pianist disclosed a keen sense of color, poetic insight and fine technical powers. She was recalled many times by an interested audience and responded with three encores.

### Marco Enrico Bossi

Word was received in New York by wireless to the *Associated Press* on Feb. 22, of the death at sea on board the De Grasse of Marco Enrico Bossi, the eminent Italian organist and composer, who was returning to Italy after successful appearances in this country. Mr. Bossi was born at Salò near Brescia, April 25, 1861. He entered the Liceo Rossini in Bologna when only ten years old and later studied in Milan, one of his teachers being Ponchielli. From 1881 to 1891, he was organist at the Como Cathedral and from 1891 to 1895, professor of organ and harmony at the Conservatory San Pietro a Majella in Naples. He later held similar positions in Venice and Bologna, retiring from the latter in 1912, and taking up residence in Como. He received numerous decorations from European sovereigns in recognition of his work. Besides a long list of works for the organ, he composed several operas and numerous symphonic and choral works. Mr. Bossi's recent visit to this country was delayed on account of illness. His last appearance was in the Wanamaker Auditorium on Feb. 17, the day before he sailed. On Feb. 11, he gave the first performance of his Concerto in A Minor in the same auditorium, scoring an unqualified success. Arrangements had been made for a tour of the country next season.

### Fernando De Lucia

NAPLES, Feb. 23.—Fernando De Lucia, operatic tenor, died here on Feb. 23. Mr. De Lucia was born here in 1860. His first operatic successes were in Lisbon. Later he sang in London under Sir Augustus Harris. He was the first *Canio* in "Pagliacci" in London, in 1893. He was a member of the Metropolitan Opera Company the same year and scored great successes as *Turiddu* in "Cavalleria Rusticana" and in "Carmen" with Emma Calvé. For a number of years he had been professor of singing at the Conservatory here. His voice, while somewhat shrill, was cleverly handled and he was especially effective in dramatic rôles.

### Maurice A. Stratton

CLARKSVILLE, TENN., Feb. 21.—Maurice A. Stratton, father of Charles Stratton, oratorio and concert tenor, died at his home here on Feb. 14 after an illness of about a year. Charles Stratton was on tour with the New York Symphony at the time of his father's death, but was not notified of it until the close of the tour.

### Milo Deyo

JACKSONVILLE, FLA., Feb. 21.—Milo Deyo, pianist, of Brooklyn, died here yesterday. Mr. Deyo's wife, Mary E. F. Deyo, is a teacher of piano and his son, Felix Deyo, is music critic of the *Brooklyn Standard Union*.



# Musical Good Manners: The Prima Donna's Book of Etiquette

Nina Morgana, Soprano of the Metropolitan, Tells of the Difficulties of the Opera Singer Who Goes Into Concert—Poise and Pose

**T**HE first lesson in the prima donna's book of etiquette when she goes on the concert stage should be "how to keep still," Nina Morgana of the Metropolitan believes. On the operatic stage exaggerated gestures and elaborate business is often effective and always accepted, but in concert it becomes ridiculous. Poise and simplicity are essential to the mood of a song recital. An aria may be florid, but its singer must not.

"You have no idea how hard it is to keep still while you are singing," Miss Morgana says. "At least it is for me. I don't know the psychological explanation of it, but when you throw your hands up, it seems to help the tone to come out. When I practice for my concerts I hold my hands behind my back like a naughty child. I have a terrible time remembering the words without them, but I am firm. I have seen opera singers in concert act like opera singers and I know that I would do the same thing if I didn't take Spartan training first."

Going from concert into opera provides almost as many pitfalls for the poor singer. Miss Morgana tells of her first experience in singing "Lucia" in an opera company on the Coast several years ago.

"I had sung the 'Regnava nel Silenzio' in concert, but never in the opera," she says, "and I was quite sure of myself. I sang the aria through, waited for the applause, bowed and walked off the stage. I forgot completely that there was more to it, that the opera had to go on even if I had finished the aria. They pushed me out of the wings back on the stage and I went on with the part, panic-stricken. Now it seems very amusing, but it is one of those ghastly things that always seem to happen at debuts. It was a ridiculous slip, of course, but to me, carrying operatic manners to the concert stage is equally absurd."

Prima donna children, Miss Morgana finds, are a great help in such difficult



Nina Morgana, Soprano of the Metropolitan Opera and the Wife of Bruno Zirato, Caruso's Secretary, with Her Small Son, Giovanni Bruno Enrico Zirato, Embryo Aspirant to Operatic Honors

things as preparing a concert program. She hasn't been reading "Pollyanna" and she is not preaching the inspiration of little children, when she says it. She means something ever so much more practical. When the child is the star of the family, the prima donna has no time to be. And Giovanni Bruno Enrico Zirato, in the Morgana-Zirato household, is a most important child.

"I sing through my concert program while I am dressing him," Miss Morgana explains. "When I can remember all the words of my songs and get all the notes right while my hands are busy lacing his shoes or buttoning his sweater, then I am sure that I know them. If I can keep my hands from accompanying the rhythm of the songs while I am rehearsing, I may be able to stand quietly and simply and just sing, when I get on the concert stage. It is difficult to remember the words without cues or action. That is why I think it must be easier to give a costume recital, you combine the spirit of the opera with your music."

"In opera you have so much to help you, costumes, scenery, an orchestra and all the other singers. In concert you must depend on your own voice and your own personality to create all the atmosphere there is going to be. It is not easy. You cannot characterize your song with a coy gesture, or a stamp of the foot. You must be yourself and yet be your song."

And you must put the words across. I believe that should be done in opera, too. Opera, to me, is drama that is sung rather than spoken. Each word should count. Each gesture should mean something. Opera should not be a puppet show, to display a few voices in equally few familiar arias. It should create an illusion, if not of life, then of the theatre.

"Occasionally we get an opportunity to act in the opera and we are usually misunderstood, but then, we get a certain satisfaction in knowing we are right about it. In the part of the Doll in 'Tales of Hoffmann' I tried to be as mechanical as possible. I walked with a stiff choppi-ness. I cut my phrases off at regular intervals, in the manner of a well-wound up machine, and I made my voice flat and metallic. I wanted to emphasize the difference between the Doll and the people who surrounded her. As a result, of course, I heard that I didn't interpret the song and that my voice was metallic. That was exactly the effect I tried to achieve, so I took it as a subtle compliment."

Operatic Gestures on a Bare Stage—Creating the Illusion of the Theater—The Penalty of Being Accurate—An Embryo Artist Performs

"The same sort of thing has happened to me in connection with 'The Barber of Seville.' Perhaps you read Pitts Sanborn's plea for a contralto *Rosina*. He complains of the frothiness of the rôle when it is intrusted to a coloratura. From the point of view of an accurate interpretation of Rossini, he is right. The part was originally written for a mezzo-soprano, not a coloratura. I have always thought that *Rosina's* aria was not full enough in the high key and I sing it in the original key. I was rewarded for my efforts at authenticity once, when I sang it in concert and was told that the *Rosina* aria should be lighter and frothier, that the low key was out of the mood of the song and that I should not try to improve Rossini. That happened in a large city with representative critics who are very fond of displaying their knowledge. But then you never correct a critic. You just keep the clipping and smile."

Miss Morgana smiled, and young Bruno, encouraged by the levity which interrupted the serious conversation, thought it was his cue to play the prima donna. He began to sing lustily, in a voice which, if it was not tenor, was at least robusto. "a, b, c, d," he went, up and down the scale from the beginning to the end of the alphabet. And when he finished it in English he began it in Italian to show his versatility.

"He thinks he is a prodigy," Nina Morgana explained, from the back seat. "Ever since Marafioti heard him and prophesied that he would be a great singer, he is quite impressed with his voice. And he certainly indulges in enough acrobatics to be an opera singer. He'll have no trouble in scaling garden walls and falling down flights of steps if he should ever go into opera."

Knowing how to fall properly, without going off key, is, Miss Morgana believes, very important for an opera singer.

"Suppleness is as essential for an opera singer as for any other actor. I remember when I went to Italy to study, I had a teacher who weighed, at a conservative estimate, 250 pounds, and yet she had trained herself so that she could fall gracefully, in the middle of a song or a speech without interrupting the flow of tone."

"Young singers in opera are almost always awkward and self-conscious, and that inevitably affects their singing. You cannot be natural on the operatic stage, but you can be at your ease. The heroic pose and the grand gesture do not always fit in. They may be all very well for *Brünnhilde*, but can you imagine *Rosina* indulging in 'fine acting.' It is essential to know how to move about the stage in opera and it is essential to know how to be very quiet and poised in concert. You see a singer must have two personalities for the two arts, a dynamic, Latin disposition for one and a reserved Anglo-Saxon temperament for the other. In opera you can have some of your temperament in your finger tips, in concert it must all be in your voice."

HENRIETTA MALKIEL.

## U. S. Army Band Leader Raised to Captaincy

WASHINGTON, Feb. 25.—Congress has created the rank of captain for the leader of the United States Army Band in Washington. This was done in order to place the conductor of this band on a parity with the leaders of the Marine and Navy Bands, both of whom hold the rank of captain. The result of the present legislation will be to increase the pay and allowances of the United States Army Band leader to those of a captain in the regular army. William S. Stannard is the present conductor of the United States Army Band.

ALFRED T. MARKS.

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